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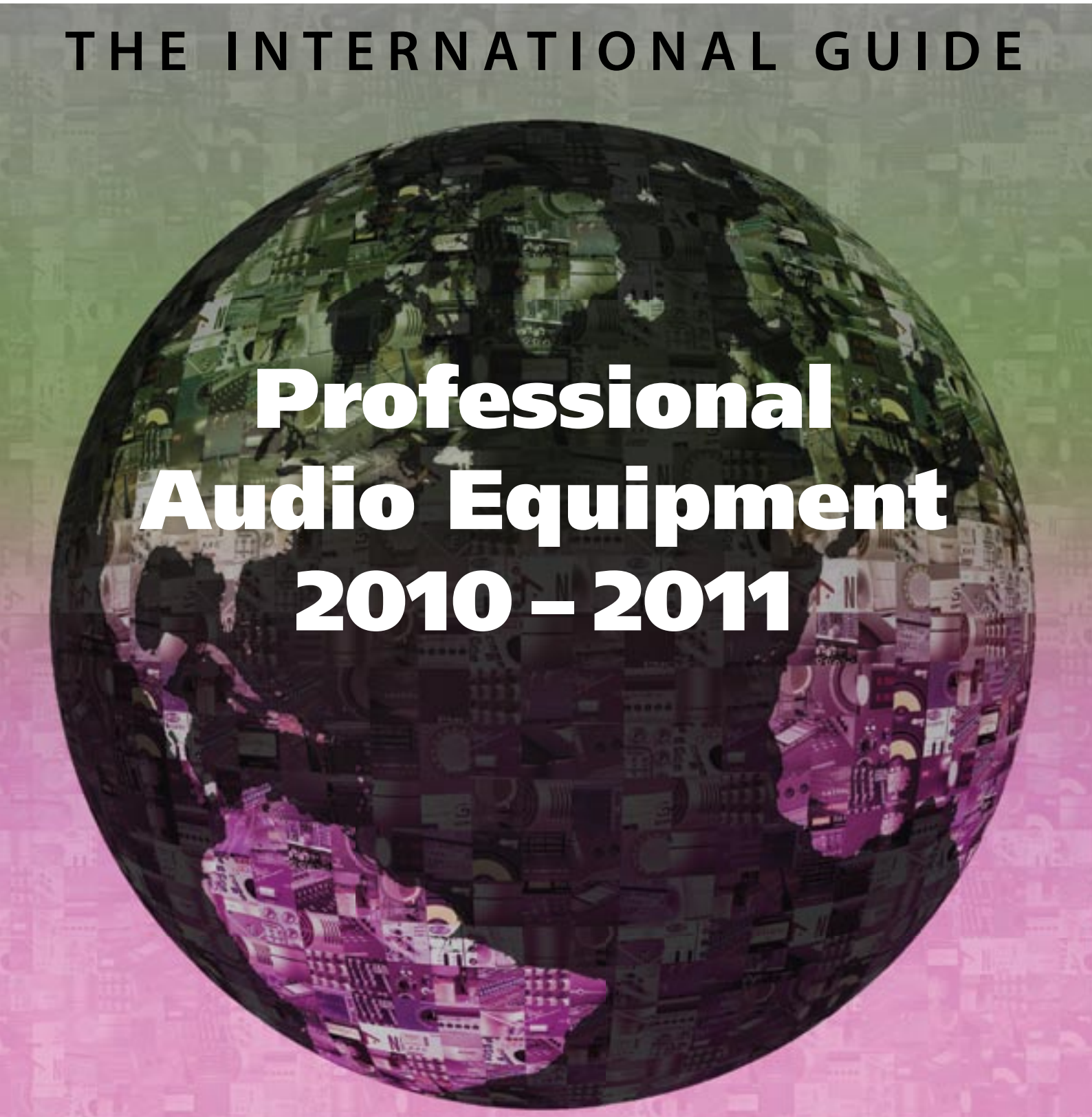
THE INTERNATIONAL GUIDE



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It's in the detail

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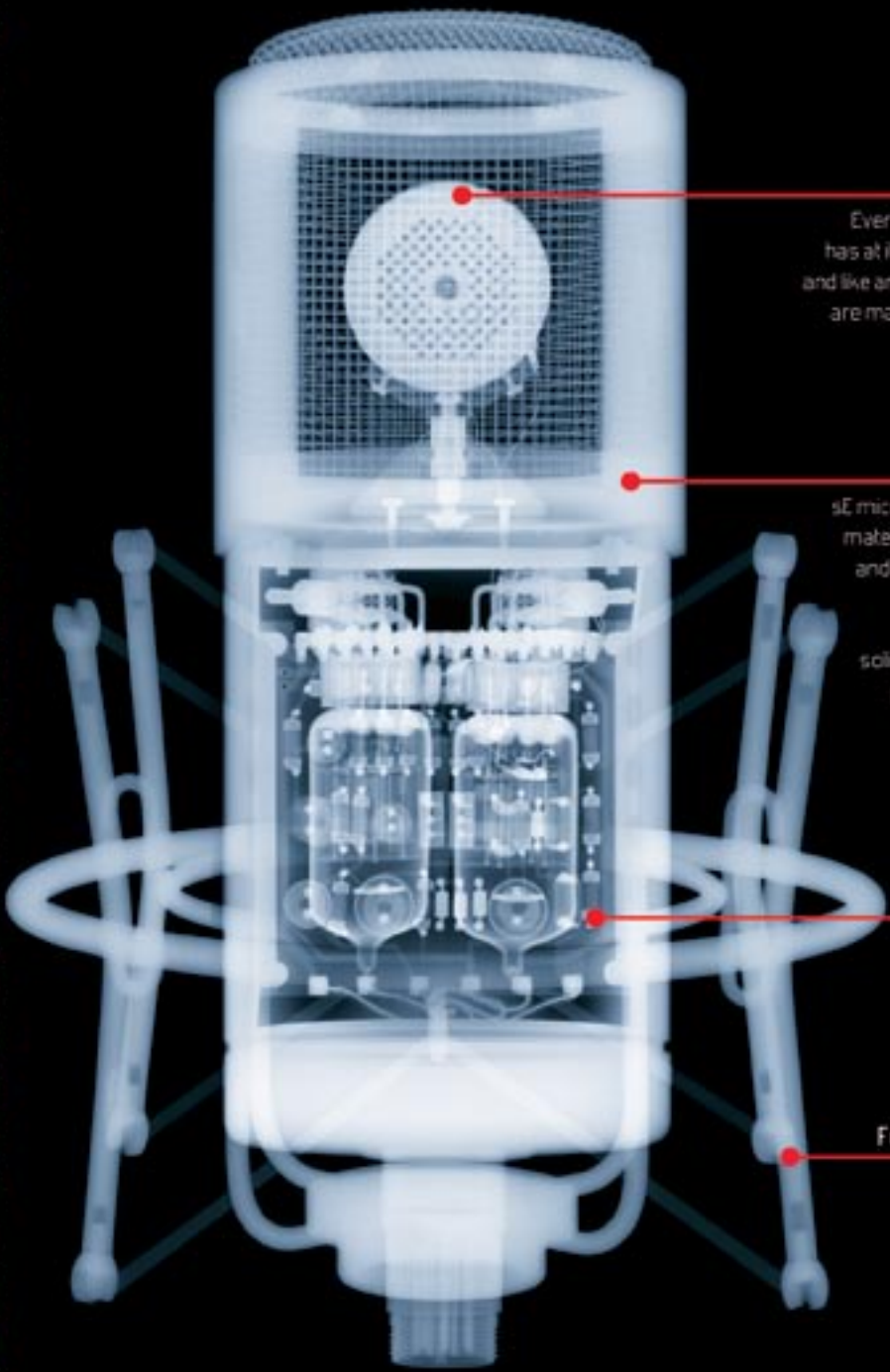

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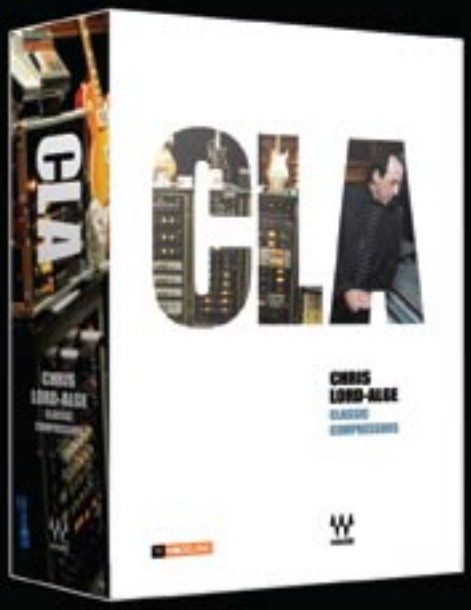

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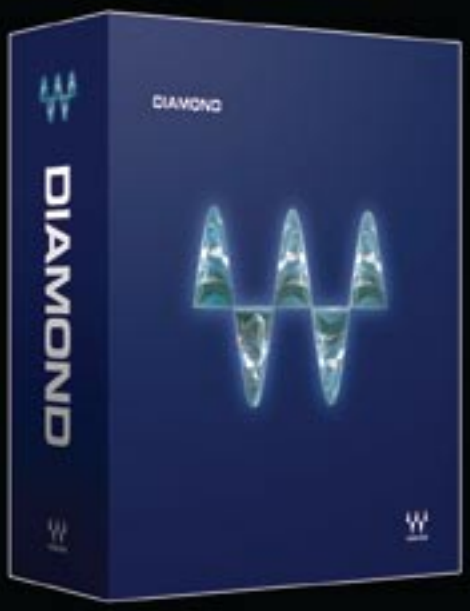

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contents

ISSUE 237 • AUGUST 2010

PROCESSORS 6

Dynamics; EQ Only; Pre-amps and Channels; Digital Effects Processors.

CONSOLES 16

Analogue Recording/Post; Digital Recording/Post; Broadcast and On Air; Location and Portable; Live Sound/Sound Reinforcement.

CONVERTERS & CONNECTIONS 24

AD/DA; Codecs; Networked Audio.

DAWS 30

Core Software and Systems; Soundcards and I/O; Plug-in Effects; Utilities; Authoring Tools; Hardware Controllers.

MICROPHONES 47

Powered, Wired, Single-Channel; Stereo/Multi-Channel; Dynamic; Wireless Microphone Systems.

RECORDERS 62

Location; Multi-Track; Two-Track.

STUDIO MONITORING 64

Full Range Monitors; Sub-Woofers; Multi-Channel Systems; Monitoring Control.

DIRECTORY 70

Manufacturer and key UK distributor contact details.

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AUDIO MEDIA (Europe), 1 Cabot House, Compass Point Business Park, St Ives, PE27 5JL.
Telephone: +44 (0)1480 461555 - Facsimile: +44 (0)1480 461550

General E-mail: mail@audiomedia.com - Press Release E-mail: pr@audiomedia.com

Managing Director/Circulation
Angela Brown
a.brown@audiomedia.com

Group Publisher Europe
Raffaela Calabrese
r.calabrese@broadcast.it

Editor In Chief
Paul Mac
p.mac@audiomedia.com

News/AMSR Editor
Jo Fletcher-Cross
jfcross@audiomedia.com

Production Editor
Lanna Marshall
l.marshall@audiomedia.com

Design & Production Manager
John-Paul Shirreffs
jp.shirreffs@audiomedia.com

European Sales Manager
Graham Kirk
g.kirk@audiomedia.com

Regional Sales Manager
Bob Kennedy
bkennedy@imaspub.com
+44 (0)1279 861264

US Sales Manager
Dave Carson
dcarson@nbmedia.com
+1 615 776 1359

Subscriptions
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*Within Broadcast & Production

leader

Compiling an equipment guide is not, as a publisher once said, "a month off for editorial." To be fair, he did express regret for the comment… and they managed to remove the Cinema Display without much nerve damage. It's a bit like the biggest session of product perusal you've ever had, and involves many of the same inconveniences, petty annoyances, and frustrating communications.

For example, access to a manufacturer or distributor phone number – or the right person to e-mail – should be a simple matter, shouldn't it? If it's not in your address book, then go directly to that company's website and there it is. Well, not always. Sometimes you hit the impressive entrance page, with sumptuous design, enticing imagery, and distilled navigation options that are created with the company's stock system in mind, not the customer's benefit (distributors listing by brand, manufacturers listing by department or discipline, global networks listing by country, and so on). Still no contact details.

So you pick one of the navigation options, and yes – we're into the main site with animations, news bytes, and cropped close-ups of blue LEDs, capsules, faders, and positive key-words picked from panel print ('gain', 'dynamics', 'DSP', and so on). Then you see it in the top right corner, exactly where the phone number should be… "Contact us."

I'm bloody trying to.

Click it. It's there to help you. So, is the phone number there? No. It's an e-mail form. So your new option is to send an e-mail from your browser that will not be helpfully archived in the your 'sent' folder for future reference, but will be sent into the ether with no guarantees. This is very slightly worse than 'info@' (which as we all know goes directly to the receptionist's junk mail folder). Of course, that assumes you can actually read the 'capcha' response graphic – intended to be unreadable to malicious software, but often equally undecipherable to human-kind. As Humphrey Littleton once noted in a completely different context, "The best way to read it is to pin it up on a wall and run past it."

Still no phone number. Companies, is it that you're so busy you're actually trying to put me off contacting you? Those darn customers can be such a pain can't they? You know what – I've lost confidence in you, and I'm going to go somewhere more welcoming.

Don't turn the global shop front into a shopper-stopper. Please re-think your welcome mat.

Paul Mac, Editor

Price Banding In This Guide

BAND	£ GBP	€ EURO	$ US DOLLAR
A	£0 - £500	0 - 590	0 - 800
B	£500 - £1,000	590 - 1,180	800 - 1,600
C	£1,000 - £2,000	1,180 - 2,360	1,600 - 3,200
D	£2,000 - £5,000	2,360 - 5,900	3,200 - 8,000
E	£5,000 - £10,000	5,900 - 11,800	8,000 - 16,000
F	£10,000 - £20,000	11,800 - 23,600	16,000 - 32,000
G	£20,000 - £50,000	23,600 - 59,000	32,000 - 80,000
H	£50,000 - £100,000	59,000 - 118,000	80,000 - 160,000
I	£100,000 - No Limit	118,000 - No Limit	160,000 - No Limit
X	Price On Application / Unavailable		

Euro and US Dollar equivalent pricing was calculated on exchange rates of 1.18 and 1.6 respectively.

Please Note: The price bands are an approximate guide only. Some are sourced from outside Europe and so exchange rate variation, import charges, and tax considerations can have a significant effect. Where a range of pricing for one product exists, we have quoted the lowest entry price. Where price band 'X' is quoted either the manufacturer has asked we state 'price on application' or the price was unavailable at the time we went to press. Always check with your dealer, distributor, or the manufacturer for definitive pricing.

About the descriptions
The product descriptions in this guide are subject to a character limit, and therefore are not comprehensive - simply a 'guide'. Do not consider the descriptions as wholly inclusive guides to facilities, functionality, or options associated with any product.

Omissions And Errors
While we make every effort to ensure that the information in this guide is accurate, there may be errors and omissions. We therefore request that any manufacturer representatives contact us if any error occurs and we will of course correct it immediately. For addendum's or corrections, please visit the Audio Media website at www.audiomedia.com

Information Sources
In most cases, the products listed and their descriptions have been updated, checked, and approved by the manufacturers or their appointed representatives - this accounts for over 90 percent of the guide. In cases where manufacturers have not responded to requests for information we have either included the appropriate listing from the 2009-2010 edition of the guide or have omitted that manufacturer's listing in part or in full.

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Dynamic Processors

Al.So

Dynax2 Wide range of effects, from the smoothest compression to the harshest sound designs. **D**

Alta Moda

AM10 Single channel compressor/limiter. **X**

AMS-Neve

33609 Classic two-channel compressor. **D**

8051 Six-channel surround sound compressor. **E**

AnaMod Audio

AM660 Analogue recreation of Fairchild 660 limiter. **X**

Alternate Soundings

Hellax All-purpose compressor. **X**

Apex

dBC-eight Eight-channel compressor/limiter. **B**

dBG-eight Eight-channel frequency-selective gate. **B**

Aphex Systems

240 Dual logic gate compressor. **A**

320a Dual mono/stereo compressor and leveller. **C**

323a Single-ch compressor/limiter w/aural exciter. **B**

622 Logic assisted expander/gate dual-channel. **B**

661 Single-channel valve compressor/limiter with Tubessence and Easyrider, auto/manual modes and stereo link facility. **C**

720 Dominator II stereo multi-band peak limiter. **C**

722 Dominator, switchable pre- and de-emphasis. **D**

API

2500 Versatile stereo bus compressor that allows adjustment of sonic qualities, altering the punch and tone of the stereo mix. **C**

525 Exact reissue of API's 525 from the 70s. **B**

525 Fully discrete feedback type compressor. **X**

527 API's new compressor featuring both old and new compression types **A**

527 Single channel compressor based on 225L. **X**

ART

Pro VLA II

Pro two channel Opto/Tube compressor. **A**

Audient

Black Comp

Analogue compressor for the Black Series. **A**

Avalon Design

AD2044 Pure Class A, dual mono opto/compressor. **C**

VT-747sp Tube stereo opto-comp w/6-band graphic. **C**

Buzz Audio

DCS 2.2 Dual-mono optical/FET compressor. **C**

Essence Class A optical compressor. **X**

Essence Mono optical compressor for API 500 series. **B**

MIA DI Passive DI box. **A**

Potion Class A FET based compressor. **X**

Potion Mono FET compressor for API 500 series. **B**

SOC 1.1 Dual-mono optical compressor. **C**

Chandler

Germanium

Class A compressor w/germanium transistors. **X**

Germanium Compressor

Wet/dry mix control; comp curve; clean/dirty comp; adj. amp Feedback; variable sidechain. **B**

Little Devil FET compressor based on Germanium and 2264. **X**

Little Devil Compressor

FET controlled 500-series compressor; concepts from Germanium Compressor and 2264. **B**

LTD-2 Mono Compressor

Neve-inspired 2254+, hand-wired, attack times, six release times, auto/threshold controls. **B**

TG-1 Limiter/Compressor

Classic 60s-style stereo compression/limiting, output, make-up gain, recovery, hold controls. **C**

Zener Limiter

EMI desk-based, switchable input impedance; 11-pos attack; 21-pos release; sidechain filtering; Comp 1/Comp 2/Limit settings. **D**

CharterOak Acoustic Devices

PEQ one Solid state discrete EQ. **C**

Crane Song

STC8 Dual mono discrete class A compressor/limiter, presets: vocal, bass, program, manual mode. **D**

Trakker Mono discrete class A compressor/limiter. Optimised presets and full manual mode. **C**

D.A.V. Electronics

BG No 4 Two-channel mastering limiter/comp. **C**

BG No 6 Two-channel limiter/comp. **B**

Daking

FET Compressor II

Class A, threshold, ratio, attack, release controls, switchable VU, XLR, 1/4-inch connections. **B**

dbx Pro

1046 Quad compressor/limiter. **A**

1066 Dual compressor/limiter/gate. **A**

1074 Quad gate. **A**

120A Sub-harmonic synthesiser. **A**

160AD Compressor/limiter. **A**

160SL Dual compressor/limiter. **D**

162SL Dual compressor/limiter. **C**

166XL Dual compressor/limiter/gate. **A**

266XL Dual compressor/gate. **A**

Drawmer

1968 Mercenary Edition

Two-channel tube compressor. **B**

DA6 One stereo in/six stereo out or two mono in/12 mono out balanced distribution amplifier. **A**

DL241 Two-channel compressor with auto/manual attack/release, expander/gate. **A**

DL251 Two-channel auto-compressor with dynamic spectral enhancement on each channel. **B**

DL441 Four-channel auto-compressor. **B**

DS201 Two-channel frequency-conscious gate. **A**

DS404 Four-ch frequency-conscious noise gate. **B**

DS501 Two-channel frequency-conscious noise gate with 'peak punch' on each channel. **A**

LA12 One stereo in/12 stereo out line dist. amp. **A**

MX30 Two-channel gate/compressor/limiter. **A**

MX40 Four-channel quad noise gate with 'peak punch' on each channel. **A**

MX50 Two-channel vocal de-esser. **A**

S2 Full band 2 channel tracking tube comp. **D**

S3 Three-band, all-tube optical multi-band compressor. **D**

Six-Pack Six-ch expander/gate/compressor/limiter **C**

SP2120 Two-channel speaker protection system. **A**

Tube Station two

Two-channel tube compressor with optional 24 bit digital output. **A**

DW Fearn

VT7 Stereo tube compressor. **D**

Earthworks Audio Products

KickPad An in-line XLR connector with present filter settings for kick drums. **A**

elysia

alpha compressor

The ultimate mastering tool. **E**

mpressor The creative compressor. **D**

xpressor The universal compressor. **B**

Empirical Labs

DerrEsser EL-DS

A multi -function dynamic filtering device, in an API 500 series module format. **A**

Distressor EL8

Single-channel, digitally controlled analogue compressor/limiter with distortion. **C**

Distressor EL8S

Stereo pair distressors (two mono units factory calibrated, including stereo link cables). **D**

Distressor EL8XM

Mono distressor, British mode and stereo image link options. **C**

Distressor EL8XS

Stereo pair distressors (two mono units factory calibrated), inc British mode & stereo link. **D**

Fatman

2 Fat Mono pre-amp and preset tube compressor, 19-inch rack format, optional digital output. **A**

Foote Control Systems

P3500 Compressor, variable attack, release controls. **X**

GML

2030 Mastering dynamic range Controller. **D**

8900 Limiter/compressor. **D**

iZotope

ANR-B Adaptive Noise Reduction Unit

Identifies and suppresses environmental broadband noise, hum, phone line artifacts. **D**

JDK Audio

R22 Two-channel rack-mount compressor. **X**

JMK Audio

JM-115C Xformer coupled in/out VCA based comp. **X**

Klark Teknik

DN530 Creative quad gate. **B**

DN540 Creative quad compressor. **B**

Kush Audio

UBK Fatso Multi-functioning dynamics processor. **C**

Langevin

ELOP Stereo Limiter

ELOP limiter (Electro-Optical type) with discrete make-up gain. **B**

LAZ Pro Audio

FSC DIY opto-compressor kit. **X**

Linear Acoustic

AERO.one Television Audio Loudness Manager

Cost-effective for single programs or backup paths. Upmixing, multiband processing. **D**

Lipinski Sound

L-629 Simplified version of Signature series compressor. **X**

Little Labs

IBP Analogue phase-alignment tool. **A**

IBP Junior Basic version IBP analogue phase-alignment. **A**

Redcloud Balanced attenuator pack. **A**

Manley Laboratories

ELOP Stereo Limiter

ELOP limiter with tube make-up gain. **C**

Mastering SLAM!

Stereo mastering ELOP+FET limiters **D**

Stereo Variable Mu Lim/Com Mastering Version

Stereo Variable MU Lim/Com Mastering Ver. **D**

Stereo Variable Mu Limiter/Compressor

Stereo tube compressor/limiter. **D**

Millennia Media

TCL-two Two-ch opto-compressor/limiter offering Class A-biased, J-FET or Class A-biased, all-triode. **C**

Pendulum

ES-8 Remote cut-off tube limiter. Classic remote-cutoff feedback compression. **D**

OCL-2 Electro-optical compressor/limiter. Fast optical attenuator with an all tube class A signal path. **D**

PL-2 JFET/MOSFET peak limiter. Stand-alone two ch version of Quartet II's solid-state peak limiter. **D**

OCL-500 Opto compressor/limiter based on the OCL-2. **X**

Pete's Place

BAC-500 Compressor module capable of 50dB of gain. **X**

PreSonus

ACP88 Eight-channel compressor/limiter/gate with sidechain and stereo linking facilities. **B**

COMP16 Mono compressor/limiter with 16 presets, bypass, VU meter plus XLR and TRS conns. **A**

Prism Sound

MLA-2 Dual compressor/limiter w/stepped controls, input/output gains, ratio, attack/release times. **D**

Purple Audio

Action FET compressor with true relay bypass. **X**

Radial Engineering

Komit High-resolution VCA compressor-limiter. **X**

RANE

DC 22S 1U two-channel compressor/limiter/gate. **A**

Rupert Neve Designs

Portico 5043

2-ch comp-limiter with feed-forward/feed-back VCA modes, dual mono/stereo operation **B**

Safe Sound Audio

Dynamics Toolbox

Twin channel stereo linkable compressor/limiter with switchable compression types. **B**

P501 Tracking compressor for vocals. **X**

Samson

S Com Dual-channel compressor/limiter with expander/gate and enhancer. **A**

S Com 4 Four-channel compressor/limiter with gate. **A**

S Com Plus Dual-channel compressor/limiter w/de-esser. **A**

Shadow Hills

Optograph 500

Single channel discrete optical compressor. **X**

SM Pro Audio

OC-8 E Eight-channel optical compressor. **A**

Solid State Logic

X-Rack Dynamics Module

X-Rack/Mynx channel dynamics with separate comp and gate/expander, link function. **A**

X-Rack E Series Dynamics Module

Classic SSL SL4000 E series compressor and gate/expander in X-Rack/Mynx format. **A**

X-Rack Stereo Bus Compressor Module

SSL G-Series Stereo Bus Compressor in X-Rack/Mynx format, stereo side-chain, link function. **C**

XLogic G Series Compressor

SSL G-Series 1U Stereo Bus Compressor **C**

SPL

DynaMaxx Dual-channel compressor/limiter/noise gate. Double VCA drive, de-compression mode. **A**

Kultube Stereo compressor, manually adjustable auto option for attack and release, tube output. **C**

RackPack: Dual-Band De-Esser

Dual-band de-esser with auto threshold. **A**

RackPack: DynaMaxx RPM

Compressor, double VCA drive, stereo link. **A**

RackPack: Transient Designer RPM

Transient Designer module with stereo link. **A**

Transient Designer four

Control attack and sustain of any signal. Four-ch. version with balanced XLR I/Os. B

Transient Designer 2

Control attack and sustain of any signal. Dual-ch. version, unbalanced TRS I/Os. **A**

Transpressor

Single-channel Transient Designer with Twin Engine Compressor. **B**

Standard Audio

Level-Or JFET limiter/distortion processor. **X**

Summit Audio Inc.

DCL-200 Tube compressor. Live/studio, var gain thresh slope attack release, dual VU meters, bypass. **C**

TLA-100A Vocal processor for live & studio use, a huge clear sound for vox, bass, drums & more. **C**

TLA-50 Get the sound of Summit Audio TLA for your vocals/bass. 1/2 rack space size. Multiple I/O. **A**

Tegeler Audio Manufaktur

Magnetismus 2

Transient processor, stereo, snappy VCA compressor plus transient shaping processor. **C**

RFZ-Audio V713 Kompressor

Vintage East German compressor, transformer balanced, vintage transistor sound. **C**

Vari Tube Compressor

Stereo and dual-channel vari-mu mastering compressor, smooth compression, soft-knee. **C**

Thermionic Culture

Phoenix All-tube stereo compressor, Vari-Mu comp. No pcb/custom Sowter transformers. **D**

Phoenix Mastering

All-tube stereo compressor with Vari-Mu. Hand built, hand wired, no PCB, Sowter Xformers. **D**

Phoenix Side Chain

A twin channel 'vari-mu' device. **D**

TL Audio

Classic C1 High-end dual-valve compressor w/ cont. variable controls and onboard pre-amps. **C**

Ivory 5021 Dual-valve comp. Hard/soft knee modes, 4 attack and rel times, improved optical gate. **B**

Ivory 5060 Dual-channel preset valve compressor with discrete mic pre, stereo line and inst inputs. **A**

Toft Audio Designs

DC-2 Stereo FET compressor. **A**

Tonelux

TXC Compressor module. **B**

Tube Tech

CL-1B Single-ch tube optical compressor with attack, release, gain, ratio and threshold control. **C**

CL-2A Dual Compressor

Two-channel tube optical compressor with side chain and a 5Hz to 80kHz freq response. **D**

CM-1A Module. Single-ch tube compressor with attack, release, gain, ratio and threshold controls. **C**

LCA 2B Two-channel tube comp/lim with separate comp/limiter functions per channel, Fairchild 670 attack/release presets **D**

SMC 2B Al-tube 2ch, 3-band opto-comp. Each band has gain, threshold, attack and release controls. **D**

SMC 2BM Mastering version of SMC 2BM (above). **E**

Universal Audio

1176LN Classic mono FET limiting amp based on blackface D and E. Class A Xformer output. **C**

LA-2A Optical style compressor, Lag/distortion free optical attenuator system. Class A line out. **C**

LA-3A Classic solid-state Opto-comp, custom UA transformers and T4 cell, discrete amp. **B**

2-1176 The sound of the 1176 limiter in stereo. **D**

EQ Only

Alta Moda

AM20 Four-band parametric EQ. **X**

AMS-Neve

8803 Dual channel two filter, four band EQ. **X**

AnaMod Audio

AMEQP Analogue EQ with recallable presets. **X**

Apex

dBQ-zero 2x30 band graphic constant-Q EQ **B**

GX-130 Ref. single 30-band constant-Q graphic EQ. **C**

GX-215 Ref. dual 15-band constant-Q graphic EQ. **C**

GX-230 Ref. dual 30-band constant-Q graphic EQ. **C**

PE-133 MKII

Ref single ParaGraphic 30-band contant-Q EQ. **C**

PE-232 MKII

Ref. dual ParaGraphic 30-band constant-Q EQ. **C**

API

5500 Classic 550B Equalizer design, with two range switches to individually alter gain steps. **C**

550A API's original three band EQ. **B**

550A Discrete three-band EQ. **X**

550b 4 bands of seven API selected freq centres. **B**

550B 4-band EQ, from large format API consoles. **X**

560 10 bands of API proprietary equalisation. **A**

560 10-band graphic EQ. **X**

ART

EQ-341 Dual 15 Band Equalizer w/selectable range **A**

EQ-351 Single 31 Band Equalizer w/selectable range **A**

EQ-355 Dual 31 Band Equalizer. **A**

HQ-231 Dual 31 EQ w/ Feedback Detection Circuit. **A**

MX225 Dual Source Stereo Five Channel Zone Distribution Mixer. **A**

MX622 6 Ch Personal Mixer. EQ, FX Loop, Bal Outs. **A**

MX821 8 Ch Personal Mixer w/EQ, FX, Direct Outs. **A**

PB 4x4 Power Distribution System. **A**

PB4x4PRO Power Distribution System w/Advanced Power Filtering and Rear BNC **A**

PS 4x4 Dual Metered Power Distribution System. **A**

PS4x4PRO Dual LED Metered Power Distribution System w/ APF and Rear BNC **A**

S8 Eight Channel balanced two-way mic splitter. **A**

S8-3Way Eight Ch. balanced three-way mic splitter. **A**

SP 4x4 Metered Power Distribution System. **A**

SP4x4PRO LED Metered Power Distribution System w/APF and Rear BNC **A**

T8 Eight Channel Transformer Isolator. **A**

XL-231 Professional Dual 31 Band Graphic EQ w/45MM Sliders and Trim Controls **B**

Audient

Black EQ Black series analogue EQ: Tilt, Glo, Overtones. **A**

Avalon Design

AD2055 Dual mono, pure class A parametric EQ. **D**

AD2077 Dual mono, four-band, stepped, pure class A mastering EQ. **E**

Avedis

E27 Three-band EQ with Jensen transformers. **X**

BSS

FCS960 Two-ch 30-band graphic EQ, dual mode switching Normal/Fine filter width. **C**

FCS966 Dual 30-band graphic EQ. Constant Q Filters with +/-15dB gain. 45mm faders. **B**

Buzz Audio

MPE 1.1 Mono parametric EQ. **B**

REQ 2.2 Dual-mono parametric EQ. **D**

Tonic Mono parametric EQ for API 500 series. **B**

Tonic 3-band EQ using chokes and electronic filters. **X**

Cartec

EQP-1A Program EQ **C**

Chandler

Curve Bender EQ

TG EQ that turns nine of the vintage selections into 51 modern EQ points. **D**

Germanium Tone Control EQ

Uses active/passive EQ circuits with Germanium amp incorps feedback/drive controls. **B**

Little Devil EQ

English styleconsole EQ with hardwire bypass. **X**

Rupert Neve Designs Portico 5033

Little Devil Equalizer
500-series English-style console EQ. **B**

Crane Song
Ibis Fully parametric EQ. Colour control per band/channel. **D**

D.A.V. ELECTRONICS
BG No 3 Two-channel mastering EQ. **C**

Daking Plus
EQ500 EQ based on Daking 52270 EQ. **X**

dbx Pro
1215 Dual 15-band graphic EQ. **A**
1231 Dual 31-band graphic EQ. **A**
131 Single-channel 31-band graphic EQ. **A**
2031 Single-channel 31-band graphic EQ with dbx Type III noise reduction and PeakPlus limiting **A**
215 Dual-channel 15-band graphic EQ. **A**
2215 Dual 15-band graphic EQ with dbx Type III noise reduction and PeakPlus limiting. **A**
2231 Dual 31-band graphic EQ with dbx Type III noise reduction and PeakPlus limiting. **A**
231 Dual 31-band graphic EQ. **A**
iEQ-15 Dual 15-band digital graphic EQ with AFS, Type IV noise reduction and PeakStopPlus limiting. **A**
iEQ-31 Dual 31-band digital graphic EQ with AFS, Type IV noise reduction and PeakStopPlus limiting. **A**

DW Fearn
VT-5 Stereo tube EQ. **D**
VT4 Mono tube EQ. **D**

Electrodyne
511 Two-band discrete transistor reciprocal EQ. **X**

elysia
museq The musical EQ. **D**

Empirical Labs
Lil FrEQ Parametric eight-band mono EQ. **C**

Esoteric Audio Research
EAR 822 Mono tube Pultec-type EQ with low pass, high pass, band pass and high or low frequency shelf with variable Q and turnover frequency. **C**
EAR 823 Mono tube Pultec-type EQ, midband use, frequencies set closer together. **C**
EAR 825 Passive five-band stereo Pultec-type EQ with tube input and output buffers. **D**

GML
8200 Dual-channel parametric EQ. **D**
9500 Mastering EQ. **D**

Great River
32EQ EQ and filters f/Harrison 32 series consoles. **X**
EQ-1NV A one ch digitally-controlled, analogue EQ. **C**
EQ-2NV A two channel version of the EQ-1NV. **D**
MAQ-2NV A stereo mastering parametric equaliser. **D**

JDK Audio
V14 Single channel four-band EQ. **X**
R24 dual-channel four-band EQ **x**

JLM Audio
PEQ500 Full Pultec EQP-1A & EQP-1R type passive EQ. **X**

Klark Teknik
DN360 Two-ch, 30-band, one/three octave GEQ. **B**
DN370 Dual one/three octave analogue GEQ with high-/low-pass and notch filters. **C**

Square ONE Graphic
Dual 30-band graphic EQ, HP and LP filters. **B**

LA Audio
EQ231-G Dual 31-band one/three octave graphic EQ. **B**

Langevin
Mini Massive
Discrete EQ based on the Massive Passive. **C**
Pultec EQ Mono discrete Pultec EQ. **B**

LAZ Pro Audio
EQA EQ with discrete audio path. **X**

Manley Laboratories
Enhanced Pultec EQP1-A
Single-channel Pultec EQP1-A tube EQ. **C**
Massive Passive Stereo EQ
Stereo four-band tube passive EQ with filters. **D**
Mastering Massive Passive Stereo EQ
Mastering version of Massive Passive. **D**
MID EQ Mid-Frequency EQ monoblock. **B**
Stereo Pultec EQP-1A
Stereo Pultec EQP-1A tube EQ. **C**

Meyer Sound
CP-10 Stereo parametric equaliser. **D**
CP-10S Stereo parametric equaliser; tamper-proof screwdriver adjustments. **D**
VX-1 Stereo programmeme equaliser. **C**

Millennia Media
NSEQ-2 Dual mono, four-band parametric EQ offering fully Class-A operation via discrete J-FET transistor amps or all-triode tubes. **C**

PreSonus
EQ3B Mono three-band parametric EQ with bypass, high pass filter (80Hz), XLR and TRS conns. **A**

Prism Sound
MEA-2 Precision dual-channel equaliser; stepped controls; four overlapping bands. **D**

Purple Audio
Lilpeqr Two-band program EQ. **X**
Odd Four-band inductor based EQ. **X**
TAV Ten-band inductor-based graphic EQ. **X**

Raindirk Audio
HELIOS69B
Seven-inch black vertical passive EQ and mic amp, line level control, 48V phantom switch. **B**
LM4 4U with 16 LI modules, dual microphone input module, plus master and PSU. **D**
MEQ4mixer
4U mixing system. **X**

RANE
ME 15S 1U two-ch 2/3-octave micrographic EQ. **B**
ME 30S 1U two-chl 1/3-octave micrographic EQ. **B**
ME 60S 2U two-ch 1/3-octave micrographic EQ. **B**

Rupert Neve Designs
Portico 5033
Five band EQ with swept HF and LF shelving filters, as well as three parametric mid bands. **B**

S and M Audio
EQSM1 EQ, 50Hz high pass filter with gradual slope. **X**

Solid State Logic
X-Rack Channel EQ Module
Classic SSL SuperAnalogue four band parametric EQ, in X-Rack/Mynx format. **A**
X-Rack E Series EQ Module
Classic SSL SL4000 E console EQ in X-Rack/Mynx format. Black-242 and Brown-02 EQ design. **A**
X-Rack Stereo EQ Module
Stereo version of XL 9000 K Channel EQ as used on Duality and AWS, X-Rack/Mynx format. **X**

Speck Electronics
ASC-V Single channel four-band EQ. **X**

SPL
Passeq Dual-ch., passive three-band EQ, 144 coil filters, 120V make-up gain stages, transformer I/Os. **D**
PQ Mastering Edition
Dual-ch. five-band mastering EQ on 120V rails, motorised controls, total recall. **E**
PQ Recording Edition
Dual-ch. 5-band mastering EQ. 120V rails, constant and prop Q modes per band. **D**
Qure Dual-ch., parametric three-band EQ w/tube stages, QURE presence control moves signals in front. **C**

RackPack: Bass Ranger RPM
Passive, graphic eight-band bass EQ module. **A**
RackPack: Full Ranger RPM
Passive, graphic eight band EQ module. **A**
RackPack: Vox Ranger RPM
Passive, graphic eight-band vocal EQ module. **A**
Stereo Vitalizer MK2-T
Audio enhancer, tube version of MK2. **A**
Tube Vitalizer
Mastering and restoration enhancer. **C**

Summit Audio Inc.
EQF-100 Tube Parametric Equalizer. Single ch mastering/mixing/tracking EQ passive LC circuit. **C**
EQP-200B Dual Tube Program EQ. Passive LC circuit EQ. Pultec-style with Summit Audio magic. **C**
FeQ-50 Passive Tube/Solid State EQ. Passive LC EQ w/ both tube and solid state outputs available. **A**

Tegeler Audio Manufaktur
Classic Tube Equalizer
Full range passive pultec-style tube EQ. **C**
RFZ-Audio W734 Equalizer
Vintage East German EQ, Xformer balanced, transistor sound, low, mid & high boost & cut. **C**

Thermionic Culture
Pullet Mini passive inductor stereo EQ. Individual boost and cut controls, Pultec style. **B**

TL Audio
Classic EQ2 Dual parametric valve equaliser with variable high- and low-cut filters and mic pre-amps. **C**
Ivory 5013 Dual valve equaliser feat. peaking/shelving option on LF/HF bands, Fat contour switch. **B**

Tonelux
EQ4P Four-band parametric EQ module. **B**
Equalux Parametric equaliser. **C**

Tube Tech
EM-1A Module. Single ch tube EQ. Separate freq boost and attenuation controls, bandwidth control. **C**
EQ 1AM Active Tube equaliser. 3-band EQ, high-, low-cut filters, high-, low-shelving. Mastering version. **E**
EQ-1A Active Tube equaliser. Three-band EQ, high-, low-cut filters, high-, low-shelving. **D**
ME-1B Mid-range EQ. Single-ch, tube operation, low-, HF boost, mid freq attenuation. Pultec circuit. **C**
PE 1C Program EQ. Separate freq boost and attenuation, bandwidth. Pultec circuit. **C**

Wharfedale Pro
Q-130 1 ch constant Q one/three octave graphic EQ with switchable 6db/12db fader range and 1/4-inch TRS/XLR inputs/outputs. **A**
Q-215 Dual ch constant Q two/three octave graphic equalizer with switchable 6db/12db fader range and 1/4-inch TRS/XLR inputs/outputs. **A**
Q-230 Dual ch constant Q one/three octave graphic equalizer with switchable 6db/12db fader range and 1/4-inch TRS/XLR inputs/outputs. **A**

XTA Electronics
GQ600 Graphic EQ. 2ch, 30-band, one/three octave, high-pass filter, trim controls, bypass, gorgeous sound, 45mm faders. **C**

Yamaha
Q2031B Stereo 31 band graphic EQ, six or 12dB of boost or cut, at ISO 1/3 octave frequencies. **A**

Pre-amps & Channel Strips

A Designs
EM-Blue For 500 series. Nickel output Xformer. Includes DI input, +48v phantom pwr, and -20dB pad. **A**
EM-Red For 500 series. 50/50 nickle/steel transformers. Di Input, +48v phantom power, -20dB pad. **A**
EM-Silver For 500 series frames. Custom wound steel output transformer. DI input, +48v phantom power, -20dB pad. **A**

MP1A Single channel tube mic pre with custom transformers and tone switches. **B**

MP2A Dual channel tube mic pre with custom transformers and tone switches. **C**

P-1 Single channel mic pre/ DI for use with 500 series type frames. Input and output transformers, 70db of gain, -20dB pad. **A**

Pacifica Dual channel mic pre/DI with heavy duty transformers and warm, punchy sound. **C**

EM Blue Mic-pre featuring nickel output transformer. **X**

EM Gold Mic-pre with ste.el output transformer. **X**

EM Red Mic-pre with 50/50 output transformer. **X**

EM Silver Mic-pre with steel output transformer and DI. **X**

P1 Based on popular Pacific mic-pre. **X**

Alternate Soundings

MD12 Dual guitar and bass recording pre-amp. **X**

MP1 60dB mic/line pre-amp. **X**

MP2 Dual mic/line pre-amp. **X**

AMS-Neve

1073 Mono classic pre and EQ. **D**

1073 DPA Two-channel vintage mic pre. **C**

1073 DPD Two-channel vintage mic pre, digital outs. **C**

1081 Mono 1081 Pre. **E**

1081R 12ch remote control vintage pre with any combination of 1081, Air, and 1073 modules. **F**

1084 Mono classic pre and EQ. **D**

8801 Channel strip based on the Neve 88R console. **C**

Aphex Systems

1100 MkII Two-ch tube-based pre-amp/A/D converter. **C**

1788 Eight-ch remote/local mic pre-amp. **D**

1788-RC Remote controller for up to 16 Model 1788 mic pres; MIDI, RS232, RS422 interface. **B**

1788dig Digital option for the 1788. **B**

1788m Multi-channel mic-pre, R/C, w/up to 16 units from one dedicated controller or PC software. **D**

1788r Remote for 1788 multi-channel mic pre. **C**

207D Dual valve mic pre-amp. **A**

230 Ultimate voice channel strip. **B**

API

3124 Designed with the professional engineer in mind, the 3124+ offer four of the highest possible quality mic preamps. **C**

3124MB+ All of the benefits of the 3124+, plus an audio mixer with a transformer balanced output. **C**

512C Fully discrete mic/line pre-amp. **X**

512C Mic/Line/Instrument Mic preamp. **A**

Apogee

MiniDAC Inputs include AES, Optical (ADAT, SMUX, SPDIF) coax, USB. Analogue out volume control. **B**

ART

310 Two-way/three-way crossover. **A**

311 Two way stereo crossover w/sub out. **A**

Digital MPA II Professional two channel mic pre w/ variable inpu impedance, 44.one-192K sample rates, S/DIF, AES/EBU, ADAT. **A**

DPS II Two ch DIO preamp system w/variable valve voicing, S/PDIF, selectable ADAT outputs. **A**

Pro Channel Professional tube mic preamp/compressor/EQ Opto/Tube compressor, tube EQ. **A**

Pro MPA II Professional two channel mic preamp w/ variable input impedance, hpfs. **A**

SLA-four Four x 100 Watt studio linear amplifier. **A**

SLA-one 100 Watt studio linear amplifier. **A**

SLA-two 200 Watt studio linear amplifier. **A**

TPS II Two channel tube preamp system w/variable valve voicing. **A**

Tube MP Tube mic preamp w/ 48V phantom power. **A**

Tube MP Project Series Tube mic preamp w/limiter and selectable input impedence. **A**

Tube MP Project Series w/ USB Tube mic preamp w/limiter and selectable input impedence w/USB 2.0 output. **A**

Tube MP Studio V3 Tube mic preamp with variable valve voicing. **A**

Tube PAC Tubemic preamp/tube opto compressor. **A**

TubeOpto8 Eight-channel tube preamp w/ ADAT In/Out, Wordclock Out/Thru, A/D/D/A. **B**

VoiceChannel Tube channel strip w/digital connectivity tube preamp w/full on board dynamics: comp/lim, de-esser, noise gate, EQ section. **A**

ATI Audio Technologies Inc.

AMM200 Stereo preamplifier, metered with headphone monitorXLR and RCA I/O (external PSU). **A**

DMA103 1x3 microphone distribution amplifier, +22dBm XLR I/O (incl. external power supply). **A**

L1000-XLR Two-ch line amplifier +22dBm transformer output XLR I/O. **A**

L200 Two-ch line amplifier +24dBm XLR I/O (incl. external power supply). **A**

M100 UltiMike one ch high performance mic amp. **A**

ML200 Two-ch mic toline and line amplifier XLR I/O. **A**

MLA400-1 Four-ch line amp transformer bal. outputs. **A**

MLA400-2 Four-ch line amp active balanced outputs. **A**

MLA800-1 Eight-ch line amp transformer bal outputs. Transformer XLR I/O and metered versions. **A**

MLA800-2 Eight-ch line amp active balanced outputs. Transformer XLR I/O and metered versions. **A**

MMA400-1 Four-ch mic to line amp, +24dBm, transformer balanced out, Phoenix I/O. 15V and 48V phantom power options. **A**

MMA400-2 4ch mic to Line amp, +24dBm, active balanced out, Phoenix I/O. 15V/48V ph. pwr options. **A**

MMA800-1 4ch mic to line amp, +24dBm, Xformer balanced out, Phoenix I/O. 15V/48V ph. pwr options. **B**

MMA800-2 Four-ch mic to line amp, +24dBm, active bal output, Phoenix I/O. 15V and 48V options. **A**

P1000-1 Stereo phon pre +22dBm transformer out. **A**

P1000-2 Stereo phono preamp +22dBm output. **A**

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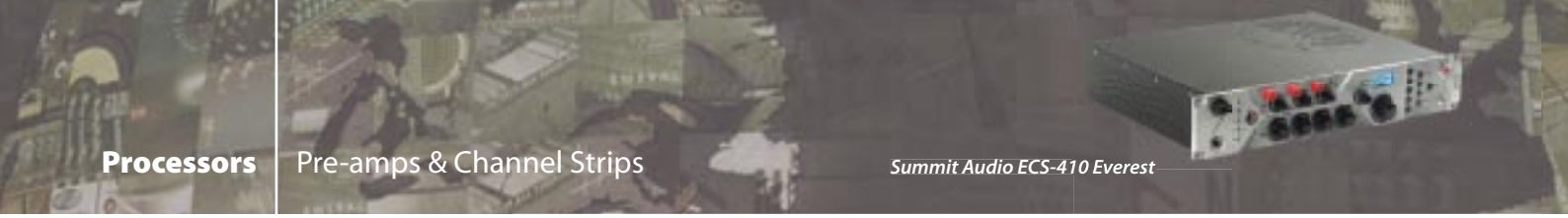


Summit Audio ECS-410 Everest

Atlas Pro Audio

Juggernaut
Cl.A discrete, transformer coupled pre-amp. **X**

Audient

ASP008 Eight-ch mic pre with variable input impedance. AES/EBU, ADAT, S/MUX output options. **B**

Black Pre Analogue pre for Black Series racks feat. HMX. **A**

Mico Dual ch mic pre with HMX, Variphase, ADC. **A**

Audio Design Reading Ltd

DMA-two Two-ch digital mic amplifier w/RS232 R/C. **A**

Audio Maintenance

Carnhill Mic-pre w/Carnhill input/output transformers. **X**

Avalon Design

AD2022 Pure class A dual mono mic pre-amp with fine trim and DI inputs. **C**

M5 Pure class A mono mic pre-amp with DI instrument input and 2dB step gain. **B**

U5 Pure class A mono instrument DI pre-amp with six-bank tone/EQ. **A**

VT-737sp Mono mic pre-amp/opto-compressor/four-band, class A EQ with four tubes. **C**

Avedis

MA5 Mic-pre inspired by 70s Brit Class-A consoles. **X**

Benchmark

BM-MPA1 Two ch mic-pre with stepped-resistor gain control/HP2A headphone amplifier built-in. **C**

PRE420 4ch mic-pre w/stereo mix and stereo/mono solo busses; max transparency. **D**

Blue Microphones

Robbie Class-A discrete tube mic/instrument preamp, no ICs, discrete components input to output. **B**

Bozo Electronics

MPA3 Mic-pre with wide gain range. **X**

Burl

B1 Mic preamp for the API500 module series, designed to complement the B2. **B**

B1D As B1, but w/all iron BX4 output transformer. **X**

Buzz Audio

ARC1.1 Mono mic pre-amp/compressor/EQ. **C**

Elixir Low noise wide bandwidth mic-pre. **X**

Elixir Mono mic pre-amp for API 500 series. **B**

MA2.2 Dual-mono mic pre-amp. **C**

SSA1.1 Dual mono mic pre-amp. **B**

Centrance

MicPort Pro Driverless USB mic pre-amps with 48V phantom power and zero latency headphone output. **A**

Chameleon Labs

7681 Discrete Class AB circuit, neutral mic-pre. **X**

Chandler

Germanium Preamp/DI
Made with classic Germanium transistors. **B**

LTD-1 Mic Preamp/EQ
EQ/pre-amp. Hand wired Neve cards. Double EQ, DI input, 48 volt, phase, output controls. **C**

TG Channel MKII
EMI ch path. Mic/line/DI input, three-band EQ. **C**

TG-2 Mic Preamp
Stereo mic pre-amp from 60s/70s custom consoles. Warm open tone, 5-75dB gain. **C**

Classic Audio Products

VP26 Mic-pre inspired by 70s West Coast sound. **X**

Crane Song

Flamingo High quality two-channel discrete class A mic pre-amp, can sound transparent or vintage. **C**

Spider Eight mic pres, eight limiters, eight fat buttons, var. per track saturation effect digital outs. **D**

D.A.V. ELECTRONICS

BG 501 Mic pre-amp w/DI (for API 500 Lunchbox). **A**

BG No 1 Two-channel microphone pre-amplifier. **A**

BG No 1U Two-channel mic pre-amplifier with DI. **B**

BG No 2 Four-channel microphone pre-amplifier. **B**

BG No 5 Channel strip with DI. **B**

BG No 7 Micpre-amp with DI and limiter/comp. **B**

BG No 8 Eight-channel microphone pre-amplifier (1U). **C**

BG No 9 Mic preamp (Channel 1). DI on channel 2. **A**

DACS

HeadLite two
Four-in four-out headphone amp, six position self cleaning monitor select for each amp. **A**

HeadMaster
DAW monitoring control with Crookwood D-A (AES and SPDIF), bal and unbal analogue in, independent headphone out. **B**

MicAmp 2 Clear, uncoloured, detailed and complete sound, with input stage and optional in line pad. **C**

Daking

Mic Pre 1 Single ch mic/pre, adjustable high pass filter. **A**

Mic-Pre EQ 52270
Single-channel mic/pre EQ with 48V phantom power, phase reverse, pad, gain, output level controls, four-band EQ, plus shelving filters. **B**

Mic-Pre IV Class A, four-ch mic/pre EQ, 20dB pad, phase reverse, Hi-Z input, LED meter. **C**

DAV

Broadhurst Gardens 501
Neutral mic-pre with DI. **X**

dbx Pro

286A Mic pre-amp processor. **A**

376 Tube pre-amp channel strip with digital out. **A**

386 Dual-channel tube mic pre-amp. **A**

Drawmer

1960 Two-channel mic/line/instrument pre-amp/tube compressor. **C**

1961 Two-channel vacuum tube equaliser. **C**

1969 Special Mercenary Edition
Two-channel mic/line/instrument pre-amp. **C**

MX60 Front End One
Mic/line/instrument pre-amp with full dynamics EQ and multi-band tube saturation. **A**

DW Fearn

LP1 Line pad. **A**

PDB Passive DI Box. **A**

VT1 Mono tube mic pre-amp. **C**

VT2 Dual mono tube mic pre-amp. **C**

Earthworks Audio Products

1021 Single-ch mic preamp, 48V phantom power, phase reverse, gain controls. 2Hz-100kHz. **B**

1022 2ch mic preamp with 48V phantom power, XLR and 1/4-inch connectors, phase reverse and gain controls. **C**

1024 Four-ch mic preamp w/140dB dynamic range. **D**

Eisen Audio

DIY500 Framework to build own mic-pre. **X**

EAC312V Authentic 312 mic-pre. **X**

EAC500 Tailored mic-pre based on DIY500 template. **X**

Electrodyne

501 Discrete 2-stage studio preamp with active DI. **X**

Empirical Labs

EL9 Mike-E Digitally controlled mic pre, warming/softening features, excellent compressor/limiter. **C**

Fatman

Fat Funker Mono valve guitar front end channel, EQ, Compressor, pre-amp, optional digital out. **A**

Focusrite

ISA One Classic single channel microphone preamp with direct instrument input. **A**

ISA One Digital
Classic single channel microphone preamp with high quality A-D conversion. **B**

ISA430 MkII
Channel strip featuring multiple processors, plus a stereo 192kHz ADC option. **C**

ISA828 Eight classic Xformer based mic pres with variable Z and 8 ch 192kHz ADC option. **C**

OctoPre MkII
Eight Focusrite microphone preamps with analogue and digital output. **A**

OctoPre MkII Dynamic
Eight Focusrite mic preamps with digital I/O and Single-Dial compression on every channel. **A**

The Liquid Channel
Channel strip feat. Liquid tech, anlg front end. **C**

Forssell Technologies

SMP-500 Sonically neutral mic-pre, based on SMP-two. **X**

GML

2020 High-res discrete input ch comb.8300 mic-pre, 8200 parametric EQ, GML Dyn.Range Cont. **D**

2032 Single-channel with 48V phantom power, phase reverse, gain control, gain trim, high-pass filter (40Hz, 100Hz) for pre-amp, and more. **C**

8302 Two-channel 8300 mic pre-amp. **C**

8304 Four-channel 8300 mic pre-amp. **C**

Grace Design

Lunatec V3 2ch mic pre with 24/192 AD. 6V or 12V DC operation. HPF, M+S matrix, ANSR dithering.. **C**

m101 Single ch high mic pre with ribbon mic mode, HPF, precision gain switch with gold contacts. **A**

m103 m101 pre input, 3-band EQ, HPF, optical comp selectable pre/post EQ, linking/sidechain I/P. **C**

m201 Two-ch ref mic preamp, ribbon mic mode, fully balanced, M+S matrix, 24/192 AD converters and 130V DPA power options. **C**

m501 500 Series mic preamp module ver. of m101 to fit into standard 500 series API Lunchbox rack. **A**

m501 Transformerless mic-pre based on m101. **X**

m801 8ch mic pre, ribbon mic mode, dual balanced O/Ps, phase, 48V, gold contact switches. **D**

m802 8ch remote controlled mic pre. ProTools control, 15 memories, 24/192 AD; 130V DPA options. **D**

Great River

ME-1NV Single channel mic preamp for vintage sound. **C**

MEQ-1NV A combination of the EQ-1NV and the ME-1NV. Routed via patch loop jack on the ME-1NV. **D**

MP-2NV A two channel version of the ME-1NV. **C**

MP-500NV A 500 series version of the ME-1NV. **B**

MP500NV Mic-pre inspired by early 70s consoles. **X**

JLM Audio

Dual99v500
Mic-pre using two discrete 99v op-amps **X**

NV500 Re-worked take on Neve 1073/1290 mic-pre **X**

TG500 Two FET six transistor Class A design mic-pre. **X**

Joemeek

OneQ A full channel strip with Meequalizer EQ, optical compressor, de-esser, enhancer, 2496 AD. **A**

ThreeQ Renowned optical compressor, exclusive Meequalizer EQ, burr-brown IC based preamp **A**

TwinQ 2 chs of Joemeek's optical compressor, exclusive Meequalizer EQ, 24-bit/ 96kHz digital output. **A**

Lachappell Audio

583s Vacuum tube mic-pre based on 992EG. **X**

Langevin

Dual Mono Mic Pre w/EQ
Stereo discrete mic pre-amp/DI with EQ. **B**

Dual Vocal Combo
Stereo discrete mic pre-amp/DI with ELOP limiters and EQ. **C**

LAZ Pro Audio

MPA Fully discrete, dual-stage mic and DI pre-amp. **X**

Lipinski Sound

L-609 Simplified version of Signature series mic-pre. **X**

L-909 500-series microphone pre-amp **X**

Little Labs

LMNO Pre Unique mic pre, fully discrete gain stage, 74dB of gain with a maximum level out of 31dB. **A**

Multi Z PIP The Multi Z PIP 3.0 is a completely updated, refined replacement for the now classic Little Labs Multi Z Direct Box. **A**

PCP High quality guitar splitter/line level DI box. **B**

Red Eye A passive direct box/re-amp box with unique expansion capabilities. **A**

STD Merc Edition
A guitar/instrument cord line driver. **A**

M-Audio

Audio Buddy
Dual mic pre/DI box with phantom power. **A**

DMP3 Two-ch pre-amp/DI Box, level controls, phase reverse, low-cut filter, VU meters. **A**

Octane Eight-ch Preamp+A/D Conv, ADAT Lightpipe. **A**

Manley Laboratories

Dual Mono Mic Pre
Dual-mono mic pre-amp (two-channel). **C**

Mono Mic Pre
Mono tube mic pre-amp. **B**

Mono Tube Direct Interface w/ EQ
Mono tube direct interface with EQ. **A**

SLAM! Stereo mic pre/DI/ELOP+FET limiters. **D**

Stereo Tube Direct Interface w/ EQ
Stereo tube direct interface with EQ. **A**

TNT Two-channel mic pre-amp (TUBE channel + NO TUBE channel). **C**

VOXBOX Mic pre-amp, compressor, EQ, limiter and de-esser. **D**

Martinsound

Martech MSS-01
Natural-sounding DI interface. **X**

Martech MSS-10
Natural-sounding microphone pre-amplifier. **C**

Midas

XL42 2-ch XL4 mic pre-amp with creative EQ. **C**

XL88 8x8 matrix mixer. **D**

Millennia Media

HV-3C 2 chs of HV-three mic pre-amps in 1U rack. **C**

HV-3D HV-three mic pre-amps in four- and eight-channel 2U racks. **D**

HV-3D HV-three mic pre-amps in four- and eight-channel 2U racks. **D**

HV-3R Pro Tools-compatible, remote-controllable HV-3D/eight with Ethernet and MIDI protocol. **D**

LOC Archive phono pre-amp with universal playback EQ, and reference RIAA playback EQ. **E**

LPE-two Archive phono pre-amp with universal playback EQ, and reference RIAA playback EQ. **E**

M-2B Two-ch, high-voltage, transformerless, Class-A biased, all-vacuum tube stereo mic pre-amp. **C**

STT-one Pure Class-A analogue rec ch, Twin Topology mic pre-amps, EQ, compressor/limiter. **C**

TD-one Twin-topology, half-rack rec channel, vacuum tube/all-discrete solid state DI amps. **B**

EnVoice MK2
Channel strip featuring a valve compressor, parametric EQ, and optional USB for DAWs. **A**

Old School Audio

MP1-A Low noise, high gain mic-pre. **X**

MP1-C Vintage style pre-amp. **X**

MP1-L Mic-pre based on Lundahl 1538XL input transformer. **X**

Roll Music Systems

RMS5A7 Tubule
500-series microphone pre-amp **X**

Pendulum

MDP-1 Mic/DI preamp. All tube, short signal path design w/pure Class A, high-V circuitry. **D**

Quartet Four element tube rec ch. Mic/line/DI ins. Three-band EQ. Opto compressor/limiter. De-esser. **D**

Quartet II Tube signal processor. Mic/line/DI ins. 3-band passive tube EQ. Opto comp/lim. De-esser. **D**

Phoenix Audio

DRS one Mono class A mic pre-amp. **B**

DRS Q4 Dual mono class A mic pre-amp with four band parametric EQ. **C**

DRS Q4M Mono Class A mic pre-amp with four band parametric EQ. **B**

DRS two Dual mono class A mic pre-amp. **C**

Nice DI Dual mono class A DI. **B**

PreSonus

ADL600 Two-ch high-voltage class A tube pre-amp. **C**

BlueTube DP
2ch tube/solid state mic pre-amp/DI. 48V, pad, phase reverse, high pass filter and VU metering on both channels. **A**

DigiMaxD8 Eight-channel class A mic pre-amp with 24-bit/48kHz ADAT I/O. 20dB pad, LED metering and balanced direct out on each channel. **A**

DigiMaxFS Eight-channel class A mic pre-amp with 24-bit/96kHz ADAT I/O. Direct out and inserts on each channel plus wordclock I/O. **B**

Eureka Channel strip with class A mic pre-amp, soft knee compressor, three-band parametric EQ and optional 24-bit/96kHz digital output. **A**

StudioChannel
Channel strip: class A tube preamp, VCA-based compressor, three-band parametric EQ. **A**

TubePRE Single-ch tube mic-preamp, var. tube drive. 48V, 20dB pad, phase reverse and high pass filter. **A**

Prism Sound

MMA-4 XR Four-ch mic pre-amp; 48V phantom; phase rev; stepped gain controls. Freq resp: 1Hz-200kHz. **C**

Prodigy Engineering

Bella Remote control mic-pre. **X**

Purple Audio

Miz Mk Mic-pre w/mic/line switch and DI load switch **X**

Pants Four op-amp differential mic-pre. **X**

Radial Engineering

PowerPre Mic-pre with three-position voice control. **X**

CX8 8ch contractor mic splitter with direct out, aux out and transformer isolated out. Mounts in standard electrical boxes. **A**

J-ISO Stereo pro +4dB to consumer -10dB interface 1/4-inch, RCA/3.5mm outs, Jensen transformers for immunity to ground loop hum. **A**

J+4 Stereo consumer -10dB to pro +4dB line driver. Active buffers and transformer isolation for low noise and immunity to ground loop hum. **A**

J48 Phantom powered active DI w/nine-volt rails for increased headroom. Handles high input level from active instruments without clipping. **A**

JD6 Rackmount six ch passive DI w/Jensen transformers. 1/4-inch and RCA inputs. Linear response from 10Hz to 40kHz (+/-0.5dB). **A**

JDI Passive direct box w/Jensen trans isolation: immunity to ground loop hum/ buzz. **A**

JDX Active guitar amplifier direct box with reactive load and speaker emulation. Inserts between an amp and speaker. Outputs a mic-level signal. **A**

JPC Phantom powered stereo DI for computers, iPods, other -10dB sources. one/four-inch, RCA and 3.5mm inputs and XLR mic-level out. **A**

JS2 & JS3 Mono mic splitters with one (JS2) or two (JS3) isolated outs plus direct and aux outputs. Jensen equipped for immunity to ground loop hum. **A**

JX44 Guitar and amp distribution system controls four guitars and four amps with two effects loops, re-amping and DI. Optional JR5 foot pedal. **B**

OX8 and LX8
Rackmount eight channel mic splitter (OX8) and line splitter (LX8). Offers direct out, aux out and transformer isolated out on DB-25 D-SUB. **A**

Phazer Signal phase adjuster and low pass filter. **A**

ProD8 Rackmount eight ch passive DI with dual redundant inputs for main and backup keyboards, drum machines, playback devices. **A**

ProDI Passive direct box with custom Radial transformer for immunity from ground loop hum and buzz. Linear response from 20Hz to 18kHz (+/-1dB). **A**

ProISO Low cost stereo pro +4dB to consumer -10dB interface with custom Radial transformer for immunity to ground loop hum. **A**

SGI Long haul guitar interface drives 100 metres of cable between a guitar (or its wireless receiver) and the amp for stage and studio. **A**

SGI44 Long haul guitar i/f for JX44, with tuner out. **A**

SW4 Festival switches allows three FOH consoles to share one PA system. Incorporates music playback and mic announcements. **B**

SW8 Eight channel auto signal switcher seamlessly switches between main and back-up multi-tracks for live tracks. Built in direct boxes. **A**

X-AMP Pro active re-amping devices allows a multi-tracks to drive guitar and bass amps for layering of guitar sounds or track replacement. **A**

Raindirk Audio

HELIOS69A Seven-inch black vertical passive EQ/mic amp. **B**

MEQ Modular mic amp/EQ/limiter range **D**

RANE

MS 1S Microphone pre-amp (desktop). **A**

Realios

A9031 Mic-pre with 60s/70s Olympic studios sound. **X**

A9033 Mic-pre with passive voltage gain. **X**

Retrospec

Juicebox World class DI using an all-tube, transformerless circuit. **A**

RME

DMC-842 M
Multi-channel remote control AES42 digital mic controller with MADI connection and control. **D**

Micstacy M Multi-channel remote control pre amp with MADI connectivity and control. **D**

Octamic II Eight channel mic preamp, 1U, including 192kHz AD conversion to AES and ADAT. **B**

Quadmic Four channel mic preamp, 1/2 rack. **A**

Roll Music

RMS 5A7 Tubule
Transformer-coupled tube mic-pre. **X**

Røde Microphones

D-PowerPlug
In-line cable mounted instrument grade pre-amp for dynamic mics. **A**

Rupert Neve Designs

Portico 5012
Dual-channel mic pre with silk and Rupert Neve designed transformers. **B**

Portico 5015
Single-channel mic pre with silk compressor-limiter with independent transformer coupled I/O for each section. **B**

Portico 5017 Mic Pre / DI / Comp
The 5017 combines world class Portico mic pre, compressor and DI circuits with 2-ch operation variphase, silk and DI/mic pre blending **B**

Portico 5032
Single channel mic pre/three-band EQ with silk and Rupert Neve designed transformers. **B**

Portico II Channel
The Portico II Channel is a high-voltage mic preamplifier, four band EQ, de-esser, compressor and texture control with silk and silk+ modes. **C**

Safe Sound Audio

P1 Audio Processor
Mic amp plus compressor/limiter/expander in a half rack or full rack format. **B**

Radial Phazer

P501 Audio Processor
Mic Amp plus comp/limiter in 500 series module. Features 'peakride' compression. **A**

Schoeps
VSR five U High-class stereo microphone preamplifier **C**

Shadow Hills
Mono Gama
Mic-pre with Jensen input transformer. **X**

ShinyBox
Si Transformerless mic-pre, switchable input loading. **X**

SM Pro Audio
PR-8 DS Eight-channel microphone preamp. **A**

Solid State Logic
Alpha Channel
SSL Mic Pre', line or Inst Input, VHD circuit, 3-band para EQ, HPF, analogue & digital outs. **B**

Alpha VHD Pre
1U rack unit with 4 Variable Harmonic Drive mic pres with line and instrument inputs. **B**

X-Rack Mic Amp Module
X-Rack/Mynx SuperAnalogue module mic, line and instrument input. Variable input impedance, high/low pass filters, rec + mix bus routing. **A**

X-Rack VHD Input Module
SSL Mic Pre' with VHD (Variable Harmonic Drive), High and low pass filters and LMC listen mic compressor in X-Rack/Mynx format. **A**

Sonifex
RB-DMA2 Dual digital microphone amplifier. **A**
RB-MA1 Single microphone amplifier. **A**
RB-MA2 Dual microphone amplifier. **A**
RB-MM1 Mix-minus generator. **A**
RB-MTV1 Contribution voiceover monitor w/talkback. **B**
RB-TGHDB Multi-ch HD tone generator, BNC outputs. **B**
RB-TGHDX Multi-ch HD tone generator, XLR outputs. **B**

Sontronics
CHIMERA Hybrid single-ch pre; switchable valve/solid-state. Designed in Britain, made in Europe **B**
SONORA Dual-channel solid-state preamp, designed in Britain, manufactured in Europe **A**

SPL
Channel One
Mono channel strip with hybrid solid state/tube pre-amp, de-esser, compressor/limiter, noise gate, three-band EQ, headphone monitor. **B**

Frontliner Mono channel strip with discrete solid state/tube hybrid pre-amp, de-esser, fully featured compressor, EQ section, tube output stage. **C**

Gainstation 8
Eight GainStation pre-amps in a 2U package. **D**

Gainstation one
Discrete, 60V class A mic/instrument pre-amp with separate transistor and tube gain stages. **B**

Gainstation one AD
GainStation1 with digital output. **B**

Gold Mike MK2
Dual-ch., hybrid solid state/tube mic and instrument pre-amp featuring tube drive, limiter stages and FLAIR presence enhancement. **B**

RackPack: Preference Mic Pre RPM
Microphone pre module with 72dB gain. **A**

RackPack: Premium Mic Pre RPM
Hi-end mic pre module with 72dB gain and I/O transformers. **A**

Track One Mono channel strip. Mic/instrument pre-amp, de-esser, comp/lim, 3-band EQ, PPM meter **A**

Studio Projects
SP-828 Eight-channel mic preamp incorp. latest rev of Burr Brown ICs. Also an 8X2 mixer. **A**

VTB-one Variable tube mic pre amp with warm transparent character. Great for production. **A**

Summit Audio Inc.
2BA-221 Var. Z mic pre with swept tube out, line & Hi-Z ins can be mixed with mic, swept HPF. **A**

ECS-410 Everest
Preamp compressor passive EQ overdrivable output w/TouchPatch one-touch routing. **C**

MPC-100A Transformer/tube preamp & variable impedance Hi-Z in, tube comp/limiter with master out. **C**

TD-100 XLR mic level TRS line level, direct outs, switched gain, variable Z polarity. **A**

TPA-200B Variable in/out for tones from silky to trashy and everything in between. Mic/line/Hi-Z in. **C**

Symetrix
528E Voice Processor
Analogue ch-strip, six key funcs: mic pre, de-essing comp/limiting, downward expansion, parametric EQ, voice symmetry alignment. **A**

Tegeler Audio Manufaktur
RFZ-Audio V781 Vorverstasrker
Vintage East German preamp, transformer bal, vintage transistor sound, phantom power. **C**

RFZ-Audio V799 Kanalzug
RFZ-audio V781 preamp, W734 EQ and V713 comp and a full ch-strip, Xformer balanced. **C**

Vari Tube Recording Channel
Flexible pre-amp with passive pultec-style EQ, vari-mu and opto compressor. **C**

Thermionic Culture
Earlybird 1.2
Two channel mic pre-amp, with balanced push-pull all valve circuit. **D**

Earlybird 2.2
Stereo tube Mic/Line pre-amp. Hand wired with Sowter transformers. Active 3-band lift EQ with six position bass cut. Line and Pullet ins. **D**

Rooster Stereo tube mic/line/DI pre-amp with EQ and attitude distortion. **X**

Rooster Balanced
Balanced stereo tube mic/line/DI pre-amp with EQ and attitude distortion. **C**

TL Audio
Classic PA1 Mic dual pentode valve pre-amp. All Xformer balanced front end with triode valve stages. **B**
Ebony A1 Discrete class A and tube dual mic pre/DI. **B**
Ebony A3 Discrete class A and tube mono channel strip with compression and EQ. **B**
Ivory 5001 Quad valve pre-amp offering four top quality valve mic pre-amps in a single 2U package. **B**
Ivory 5050 Mono valve pre-amp/compressor. **A**
Ivory 5051 Mono valve processor with a combined pre-amp, noise gate, compressor, and EQ. **B**
Ivory 5052 High-quality double channel strip stereo valve processor, ideal system front end. **C**

Toft Audio Designs
AFC-2 Dual mic pre/four-band EQ. **A**
ATC-2 Dual mic pre/EQ/compressor. **B**
EC-1 Mono mic pre/EQ/compressor **A**

Tonelux
MP1a Mic preamp module. **B**

True Systems
P-Solo Single-channel mic/pre with 48V phantom power, phase reverse, pad, and gain controls. **A**

P-Solo Ribbon
Single-channel mic/pre with loading and gain for ribbon mics. Phase reverse/gain controls. **A**

P2 Analog Two-channel mic preamp with phase meter and M/S decoder. **C**

Precision 8 Eight-ch mic preamp w/M/S decoding. **C**
PT2-500 Mic-pre and instrument DI. **X**
PT2-500 New 'Type 2' design, ultra-resolution single ch mic preamp and DI 500 series module. **B**

Tube Tech
MEC 1A Single channel tube recording channel, mic pre-amp/EQ/Comp. **D**
MMC 1A Single ch recording ch/pre-amp with switchable impedance, multi-band optical compressor. **D**
MP-1A 2ch tube mic pre. 20dB pad, low-freq cut filter, gain controls, doubles as direct box. **C**
PM-1A Module. 1 ch tube mic pre with ph. pwr, switchable Z, 20dB pad, low-freq cut filter. **C**

Universal Audio
6176 Ultra quiet operation, mic, balanced line, Hi-Z ins, split or join mic pre and compressor, stereo interconnect. **C**

710 Twin-Finity
Mic Preamp. Combines tube and solid-state circuits allowing blend of each. **A**

4-710D Four ch mic preamp with 1176-style dynamics on each channel. **C**
LA-610Mk2 Putnam Sr. 610 Tube Mic Pre, Teletronix LA-2A-style T4 Opto-compressor- vintage EQ. **B**
Solo/610 Classic Putnam 610, gain, level, and impedance selection, portable design, USA assembled. **B**
2-610S Updated version of original two-610 preamp, mic, balanced line, and hi-Z input, switchable -15dB pad, variable input gain and out levels. **C**

Vintage Design
M581 Vintage style mic-pre. **X**

VSI Audio
L21 Mic-pre, stepped control o/input attenuation. **X**

Other Processors

A Designs
ATTY Stereo passive attenuator with mute switch. **A**
ATTY\2D Six channel attenuator with mute switches. Designed for passive surround control. **A**
REDDI All tube direct box. Custom transformers. **A**

A and G Soluzioni Digitali
See Sound New way to produce 3D audio surround soundscapes for any kind of video. **A**
TheBat Three-dimensional digital controller, enables settling in a pointer position in 3D environ. **C**

X-Spat AB64
Evolutionary multi-channel DSP expansion for digital audio workstations. **C**

X-Spat Apogee
Evolutionary multi-channel DSP expansion for digital audio workstations. **C**

Allen and Heath
GR2 Nine input, four output, two-zone analogue mixer. Front panel preset switches and trimmers for specific system requirement. **B**

Alternate Soundings
M26 26x2 summing module, inc insertion paths. **X**
M2B 8-ch summing module with main insertion. **X**

AMS-Neve
8804 Fader pack for 8816. **B**
8816 16-ch summing mixer with comprehensive monitoring, cue ad talkback features. **C**

Apex
Argos Sound level limiter. **B**
dBDI-2 Dual active DI box. **A**
dBZ-48 Stereo distribution mixer. **A**
dBZ-48d Stereo distribution mixer with delay and filter. **B**
Hera Sound level controller. **B**
Leto Sound level deported display. **A**

Aphex Systems
1401 Aural Exciter and Optical Big Bottom tailored especially for acoustic instruments. **A**
1402 Aural Exciter and Optical Big Bottom tailored especially for bass instruments. **A**
1403 Aural Exciter and Optical Big Bottom tailored especially for guitar. **A**

1404 Advanced optical compressor for guitar. **A**

2020 MkIII 1U broadcast processor with dual mono; overshoot LPF; split-band pre-emphasis filter. **X**

204 Improved version of the 104 C2 with BigBottom, balanced I/O and new base circuitry. **A**

API

7600 Complete API channel strip, w/add. bussing. **C**

ART – Applied Research and Technology

AVDIRECT AV direct box. **A**

CleanBox II Hum eliminator. **A**

CleanBoxPro
Two way stereo converter. **A**

CoolSwitch A/B-Y Switch. **A**

DeejayPre II
Phono/line pre-amp. **A**

dPDB Dual passive diret box. **A**

DTI Hum eliminator II. **A**

HeadAmp4 Four output stereo headphone amp. **A**

HeadAmp6 Six channel headphone amplifier. **A**

HeadAmp6Pro
Professional six channel headphone amp. **A**

HeadAmpV Five channel headphone mixer/amp. **A**

HEADTAP Headphone tap. **A**

MacroMix Four channel personal mixer. **A**

MyMonitor Personal monitor mixer. **A**

PDB Passive direct box. **A**

Phantom I Phantom power supply. **A**

PhantomIIPro
Dual phantom power adaptor. **A**

PowerMixIII Three channel stereo mixer. **A**

PROMIX Three channel microphone mixer. **A**

PROSPLIT High performance two-way mic splitter. **A**

SplitComPro
Two-way mic splitter/combiner. **A**

SplitMix4 Passive four-ch stereo/mono splitter/mixer. **A**

Audient

BB4 Black series four space rack unit for Black Series modules, inc. PSU. **A**

Black 500 Adapter
Black Series adapter allowing BB4 and BR10 racks to take API 500 standard modules **A**

BR10 Black series 10 space rack unit for Black Series modules, inc. PSU. **A**

Blue Coconut Unity

Echoverb Six-head analogue tape echo. Any combination of the six playback heads can be selected, includes a tape reverb mode. **C**

BSS

DPR504 Four-ch noise gate. Parametric key filter with key filter listening. Simultaneous key level/threshold metering, ave./peak metering. **C**

Chandler

Universal Mix Control
Designed for simple combining of multi-miked sources such as guitar amps or snare drums, 2) parallel processing without using a console. **B**

Crane Song

Avocet Stereo and surround controller with three digital inputs, three analogue inputs, and a headphone system. **C**

Egret Eight ch of high quality D/A converters and a stereo line mixer with colour options to help bring analogue summed digital mixes to life. **D**

Hedd High quality 24-bit A/D and D/A convertors, adjustable triode, pentode and tape sounds. **C**

CRL

Amigo AM Dual-band AGC for consistent loudness. **D**

Amigo FM Dual-band AGC for consistent loudness. **D**

DACS

FREQue II Analogue effects processor that few, if any, plug-ins can emulate. **B**

Dangerous Music

Dangerous Sum & Minus
Sum and difference processor, enables separate processing of the center and sides of a mix. **B**

D.A.V Electronics

SIPP Signal splitter **X**

dbx Pro

223/223XL Stereo two-way, Mono three-way crossover. **A**

234/234XL Stereo two/three-way, Mono four-way crossover. **A**

Drawmer

4X4 Portable Active Splitter
Four in/16 out mic/line signal splitter in self-contained road proof case. **B**

Three-Sum Three-band frequency split-sum device with limiter. **A**

DW Fearn

VT3 Dual mono tube DI. **C**

Empirical Labs

DerrEsserr Multi-function filtering device. **X**

Gefen

TV Home Theatre Audio Processor
Decodes HDMI to eight-ch analogue audio with built-in amplification **B**

JCF Audio

Levr Active summing amp. **X**

JLM Audio

HPM500 6-ch mixer with switched panning per input. **X**

JM-120 Dual Hi-Z input DI pre-amp. **X**

Klark Teknik

DN100 Active DI box. **A**

DN1248 Plus
12-input/48-output active mic splitter. **D**

DN1248 Plus-AT
DN1248 Plus with all outputs transformer balanced. **D**

DN1248 Plus-DP
DN1248 Plus fitted with two PSUs. **D**

DN1248 Plus-FM
DN1248 Plus with all outputs transformer balanced and two PSUs. **D**

Square ONE Dynamics
Eight-ch configurable dynamics processor. **B**

Square ONE Splitter
Eight Input 24 output splitter. **B**

LA Audio

DA82 Distribution amp (1:8 mono or 2:4 stereo). **A**

DBT Plus Dual-ch 600CE¬© output balancing interface. **A**

Di2 MkII Active DI box (battery and phantom power). **A**

MS1224 12x four active, unity gain mic splitter (all outputs with transformer balancing). **C**

MS1224PS Power supply/monitor unit for 4x MS1224. **A**

MS424 Four x four active unity gain mic splitter (transformer outputs). **B**

MS424X MS424 with transformer balanced inputs. **B**

Legendary Audio

Masterpiece 2
Analogue mastering processor controls image, EQ, tape texture, phase and dynamics. **E**

Little Labs

VOG Analogue bass resonance tool. **X**

Manley Laboratories

Mastering BACKBONE Insert Switcher
Balanced switching for up to 8 stereo inserts.
M/S, swap, parallel processing and I/O gains. **D**

Martinsound

Martech EMT 140 Kit
Upgrade kit for EMT 140 that reduces noise and increases headroom. **A**

Mooktronics Research

PDI500 Passive direct box module. **X**

Orban

Orban Optimod-AM 9300
All-digital audio processor. **D**

Purple Audio

Cans Headphone amp, can double as control room pre-amp. **X**

Moiyn Summing amp for Sweet Ten rack. **X**

Radial Engineering

EXTC Effects loop processor. **X**

JDV LB Discrete class-A instrument DI. **X**

Phazer LB Phase alignment tool. **X**

Reactor JDX
Guitar amp and speaker interface. **X**

X-Amp Re-amplifying device. **X**

Phazer Bank
Four ch rackmount version of the Phazer for aligning the phase response of four sources. Perfect for tuning drum sounds in the studio. **A**

Raindirk Audio

DI Active DI Active. **A**

DI Passive DI Passive. **A**

Rupert Neve Designs

Portico 5014
Stereo field editor with width, depth, differenetial EQ, and differential insert. **B**

Portico 5042
2ch true tape emulation and line driver. Genuine tape drive circuitry. **B**

Samson

S Gate 4 Fully featured four-channel gate/ducker. **A**

S Phone Four-channel headphone amp. Three outputs per channel. Aux in and EQ. **A**

Schoeps

DSP-four KFM 360
Surround processor for KFM 360 sphere mic. **D**

SM Pro Audio

HP-6 E Six-channel headphone amp. **A**

MPatch 2 Desktop patch bay. **A**

P-Control Stand-alone phase control. **A**

PM-8 Eight-channel passive mixer. **A**

Solid State Logic

Mynx Desktop chassis for two X-Rack modules (all X-Rack modules supported). **A**

X-Patch Software controlled analogue routing matrix streamlines analogue outboard processor integration into DAW systems. **X**

X-Rack 4U chassis for up to eight X-Rack modules. Includes PSU and total recall system with capacity to store 32 snapshots. **B**

Sonifex

RB-DD4 Four ch digital audio delay synchroniser (1U). **B**

RB-DMX4 Four x four ch digital audio mixer/router (1U). **B**

RB-DS2 Stereo delay synch. & time-zone delay (1U). **B**

RB-DSD1 Digital silence detection unit (1U). **B**

RB-ML2 Stereo microphone and line level limiter. **A**

RB-OA3 Three studio on-air switcher. **A**

RB-OA3C Expansion unit cable kit for RB-OA3. **A**

RB-OA3R Remote switch panel for RB-OA3. **A**

RB-PD2 Stereo profanity delay (1U). **C**

RB-SD1 Silence detection unit (1U). **A**

RB-SL2 Twin mono, or stereo, limiter. **A**

RB-SSML1 Mic/line source selector with compressor/limiter. **A**

Allen & Heath iDR-8

SPL

Auditor 120V hi-end headphone amp. **A**

Cabulator Power soak, spker sim, DI out for guitar amps. **A**

Charisma 2 Dual-ch. tube effects processor/saturation and limiting. **A**

M/S Master M/S management, processing, insertion of external processors. **B**

MixDream 60V Class A 16:two summing and insert box featuring limiter, stereo expander, and switchable transformer outs. **C**

MixDream XP

Straight 60V class A summing mixer (16:two), also for expansion of the MixDream. **B**

Phonitor 120V headphone monitoring amplifier with speaker monitoring simulation. **C**

RackPack 500

Module frame for four SPL RackPack and four API 500-compatible modules. **X**

RackPack 8 Module frame for up to eight SPL RackPack modules. **B**

RackPack 4 Module frame for up to four SPL RackPack modules. **X**

RackPack: Twin Tube Processor RPM

Tube saturation and harmonics processor. **A**

SPL De-Esser

De-Esser based on phase cancellation for removing unwanted sibilance. **A**

Transducer Analogue guitar cab and miking simulator. **B**

Symetrix

Symetrix Integrator Series Room Combine 788.

Configures complete room combining solutions for hotels, halls, schools, conference centres. **C**

Tascam

CD-01U Broadcast 1u CD player. **A**

CD-01U Pro

1u Broadcast CD player with balanced out, AES/EBU out, RS232 and parallel control. **B**

CD-200 2u Professional CD Player. CD-A, MP3 and WAV Playback. **A**

CD-200i 2u CD player and iPod Dock. CD-A, MP3 and WAV playback. iPod video playback through S-video port. **A**

CD-355 3u CD player, five disc carousel. **A**

CD-A 550 3u CD player, cassette player/recorder. **A**

CD-A750 3u CD player/cassette player/recorder with balanced I/O. **B**

Tegeler Audio Manufaktur

Tube Summing Mixer

32ch summing mixer, active transformers & tube stage, adjustable output level with 3DB steps. **C**

Thermionic Culture

Culture Vulture

Stereo tube distortion with dual mono operation, odd/even harmonic distortion. **C**

Culture Vulture Mastering

Stereo tube distortion with dual mono operation, odd/even harmonic distortion. **C**

TL Audio

Classic VP1 Mono valve processor. **C**

Ebony A2 Discrete class A and tube stereo processor with compressor and EQ. **B**

Tube Tech

RM eight Table top frame for eight modules with internal PSU. **C**

RM two Table top frame for two modules with internal PSU. **C**

SSA 2B Stereo summing amp. 20 inputs, stereo out. High-quality mixdown of DAW outputs. **D**

XQP

531 Optical de-esser based on Dane 31. **X**

XTA Electronics

DS800 Mic split/distribution System, eight-in/32-out, transparent, signal distribution. **C**

Multi-Effects & Digital Processors

A and G Soluzioni Digitali

X-Spat Box Multi-channel DSP expansion for DAWs. **C**

Allen and Heath

iDR Choice of the iDR-four and iDR-eight 16x16 matrix mix processors, with the accompanying PL Series of wall plates, for integrated systems. **C**

Aphex Systems

320D Compellor

Compressor/leveller/limiter with process balance, output and threshold per channel. **B**

Audionics

SD3 AES Silence Detectors

AES silence detection system based around silence detector cards with programmable fail level, time to fail, and time to restore. **D**

Bricasti Design Ltd

Model 10 Remote for M7 reverb. **C**

Model 7 High-precision stereo reverb processor. **D**

CEDAR Audio Ltd

ADA 24-bit/96kHz A/D and D/A. **A**

CEDAR CSS-1500 Surveillance System

Portable audio surveillance system with noise suppression. **E**

CEDAR CSS-3000 Surveillance System

Advanced, portable audio surveillance system with noise suppression. **E**

CEDAR Duo DDC declickle

1U de-click and de-crackle processor. **D**

CEDAR Duo DDH auto dehiss

1U broadband auto-de-hisser designed to minimise noise reduction artefacts. **D**

DNS1500 Dialogue Noise Suppressor

Dual-channel dialogue noise suppressor with near-zero latency for film production, dubbing, OB (remote) and studio noise suppression. **D**

DNS2000 Dialogue Noise Suppressor

Dual-channel dialogue noise suppressor processor in 1U rackmount format, automated and controlled by a Pro Tools RTAS plug-in. **D**

DNS3000 Dialogue Noise Suppressor

Automated dual-channel dialogue noise suppressor processor offering on-board scenes, memories and moving faders. **D**

HDA 24/96 digital (AES/EBU and SPDIF) six-way headphone amp with buffered 1/4-inch stereo outs, each with its own volume control. **A**

dbx Pro

AFS 224 Advanced feedback suppression **A**

DriveRack 220i

2x2 Loudspeaker management processor. **A**

DriveRack 260

Fully configurable 2x6 loudspeaker management processor. **B**

DriveRack 4800/4820

Fully configurable 4x8 loudspeaker management processor with digital I/O. **D**

DriveRack PA+

Stereo 2x6 Loudspeaker management processor. **A**

DriveRack PX

Stereo Powered Speaker Optimizer with support for mono or stereo subwoofers. **A**

SC 32 Digital Matrix Processor with a total I/O count of 32 channels, configgin banks of 8 ins/outs. **C**

SC 64 Digital Matrix Processor with I/O count of 64 channels, configurable in banks of 8 ins/outs **D**

ZonePRO 1260/1261

12 in/six out Digital Zone processors. **A**

ZonePRO 640/641

Six input / 4 output Digital Zone processors. **A**

Dolby

DP600-C Loudness correction and encoding and conversion **X**

Empirical Labs

EL7 Fatso Inc dist gen, HF saturation, Xformer & tapehead emulation; classic knee compression. **D**

Equipson WORK

Digiline MX

Provides advanced solutions in processing and audio control through network: 8x8 digital matrix, independent processing, etc. **B**

Eventide

BD600 Broadcast delay with up 80 seconds of delay. Profanity delay and precision delay modes. **D**

BD600E Broadcast delay with up 80 seconds of delay with extended remote capability. **X**

BD960 Broadcast delay with eight second fully adjustable delay. One button delete mode, Autofill built-in filler playback. **C**

DSP4000B+

385 ready-to-use preset-algorithms and four times the power of the 4000B. **D**

ECLIPSE V4 113 effects and over 500 presets including all TimeFactor and ModFactor. **C**

EVE/NET Remote control for H7600 and H8000 models. **C**

H7600 Most powerful Ultra-Harmonizer stereo, 1100 classic programs, inc. a 172s sampler/delay. **D**

H8000FW 1800 presets, inc. 80+ 5.1 reverb and effects up to 96kHz, 4 channels of digital and, four channels analogue I/O, FireWire interface. **D**

ModFactor Modulation effects stompbox with 29 stereo or dual mono modulation effects. **A**

PitchFactor Harmonizer pitch and delay stompbox. Up to 2s stereo delay and four voices of pitch shifting. **X**

Reverb 2016

Dedicated controls for each parameter, includes reverbs from SP2016 and new HD versions. **C**

TimeFactor Twin-delay stompbox with two independent 3s delays, 10 stereo/dual mono delay effects. **A**

Junger Audio

B46 Level Magic Loudness processor

Four-ch, AES or SDI loudness control processor. Based on LEVEL MAGIC technology (automatic loudness control), ITU capable. **D**

C8000 Audio Tool Frames

An ensemble of Frames, I/O interfaces and DSPs designed (loudness control, shuffling, delay, various dynamics processings, etc). **D**

Level Magic

Loudness processors for TV, radio, studio, Sat, and IPTV. 2, 4, or 8 ch versions and with AES, SDI (SD and HD) interfaces, box and frame. **D**

Level Magic C8486 Combo Board

C8486 Combo card with SDI (HD/SD four or eight Ch) interface and automatic loudness control DSP. Designed for Sat, IPTV, Cable TV. **C**

T-App Wide band 8 ch processor for loudness control (LEVEL MAGIC) and easy Audio processing with new Spectral Signature algorithm. **D**

Klark Teknik (Helix)

DN9331 Rapide

Motorised fader bank for Klark Teknik Helix and Midas digital console. **D**

DN9340E Two-ch graphic/parametric/dynamic EQ, delay and high-speed Ethernet communications. **D**

DN9344E Four-ch graphic/parametric/dynamic EQ, delay and high-speed Ethernet communications. **D**

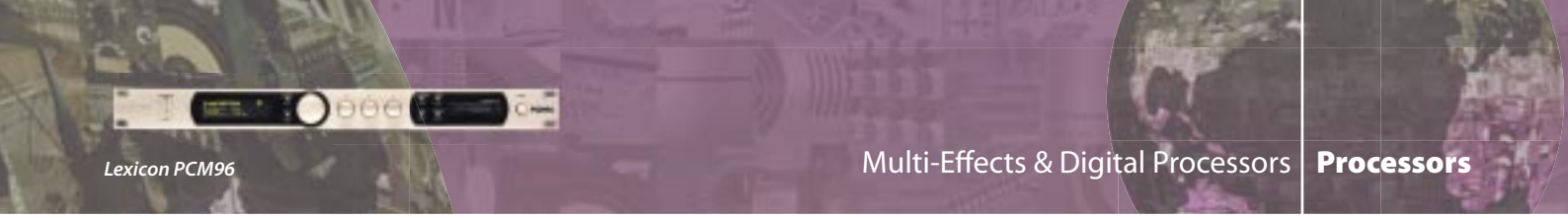
DN9848E Digital system controller: four analogue inputs and four digital inputs, eight outputs, with fully-featured matrix mixing and Ethernet comms. **D**

LA Audio

CAN-D Stereo headphone delay. **A**

DLX240 Two-in/four-out DSP system management. **B**

DLX260 Two-in/six-out DSP system management. **B**



Lexicon PCM96

PC90 MkII Phase checker system. **A**

Lexicon

MX200 24-bit, 2in/2out dual reverb/FX; Hardware Plug-In Feature, 16 Lexicon reverbs, dbx Dynamics. **A**

MX300 24-bit, 2in/2out dual reverb/FX; Hardware Plug-In feature, 16 Lexicon reverbs, dbx dynamics. **A**

MX400 4I/O surround/dual stereo reverb/FX; hardware plug-in, 17 Lexicon reverbs, dbx dynamics. **A**

MX400XL XLR version of MX400 (above) **A**

PCM92 High-end, 32-bit, two-in/two-out studio/live sound multi-effects processor. **B**

PCM96 32-bit, stereo Reverb/Effects processor with 28 new and legendary Lexicon reverbs. **C**

PCM96 Surround
High-end, 32-bit, six-in/six-out Reverb/Effects processor with 50 legendary Lexicon reverbs, delays, and effects. **C**

Linear Acoustic

AERO.air Television Transmission Loudness Manager
For OTA and cable network broadcast. Automatic upmixing, multiband processing. **E**

AERO.mobile Audio Loudness Manager for Mobile-DTV
Enables content to remain audible in noisy environments on small mobile devices. **D**

AERO.qc Television Audio Quality Controller
ITU-R BS.1770 loudness measurement with useful signal processing tools, UPMAX-II. **D**

Omnia Audio

Omnia-CD 5-band comp, six-band limiter. **D**

Omnia.11 FM processing to restore quality to a station's sound lost with heavy processing. **E**

Omnia.6EXi
Omnia processor that helped win ratings and boost revenue all over the world. **E**

Omnia.8X Eight 3-band stereo processors in one 2RU box, ideal for streaming, network delivery... **D**

Omnia.1-FM
FM broadcast processing for facilities on a financial or space budget. **C**

Omnia.1-Multicast
For Internet streaming, HD, DAB, podcasting,, any feed utilizing codecs. Omnia SENSUS minimizes bit-reduction coding artifacts. **C**

Omnia.1-StudioPro
Full bandwidth processor for mics, program production level control, sound tailoring. **C**

Orban (Optimod)

FM 8600 5-band and 2-band processing for both analogue FM transmission and digital media. **E**

6300 Processor for digital radio/TV, netcasts, STL/ satellite uplink protection, digital mastering. **D**

AM 9400 No-compromise all-in-one processing for analogue AM and digital radio channels. **D**

FM 5500 Puts coveted five-band and two-band Optimod processing into a single rack unit package. **D**

FM 8500 Five-band and two-band processing for both analogue and digital radio. **E**

PC 1101 Broadcast-quality digital signal processing on-board suitable for both live streaming and on-demand programming. **B**

TV 8585 Achieves highest audience satisfaction in digital audio broadcasting, digital TV, and netcasting. **E**

TV 8685 Surround sound television audio processing. **F**

FM 5518 Digital processors stereo encoder with limiter. **D**

RANE

C4 Four-channel digital compressor w/sidechain filters. **B**

DEQ 60L 3U dual-channel one/three-octave DSP graphic EQ. **B**

G4 Four channel digital gate w/sidechain filters. **B**

Samson

D1500 Digital RTA/Slg Gen with extensive metering. Net protocol links D Class units for integrated control/metering up to 15 EQ units. **A**

D2500 Dual channel 31-band digital graphic EQ with feedback suppression, limiter, gate and time delay. NET interface to link to D1500. **A**

D3500 Digital 30 filter fully parametric EQ and feedback management system with limiter, gate and delay. Links to D1500 RTA via Net. **A**

Seven Woods Audio

Ursa Major SST-206
Reissue of the Ursa Major Space Station with a powerful modern reverberation system. **B**

Shure

DFR22 1U Windows-controlled, 24-bit, fully-programmable system processor. **A**

Symetrix

322 DSP Engine
Half rack space, two-channel multi-purpose DSP. Installed Sound, Broadcast, Studio. **A**

371 SPL Computer
Half rack space, ambient noise compensator. Airports, night clubs, retail locations. **A**

AirTools 6100 Broadcast Audio Delay
HD-comp. 24-bit digital delay: live broadcast. **C**

AirTools Voice Processor 2x
Two independently programmable ch,Äôs of ultra-low latency digi mic processing. **B**

Symetrix Integrator Series Deuce 722
Mono/stereo signal processing for live sound, broadcast, digital media, installed sound. **A**

Symetrix Integrator Series Zone Mix 760
Paging/music management zone mixer. **B**

SymNet 8x8 DSP
Open architecture, hardware/software solution for routing/processing audio. **D**

TC Electronic

C300 Studio/PA Dual Stereo gate/compressor. **A**

C400XL Dual stereo Gate/Compresser with balanced analogue XLR and balanced digital (AES/EBU). **A**

D-Two Studio/PA Multitap Rhythm Delay Processor. **A**

D22 Seamless delay update with AES/EBU, S/PDIF, Wordclock BNC 75ohm, 5200 ms delay per channel, and four-bit A/D-D/A converters. **C**

DB2 Loudness Correction Processor **D**

DB4 Eight-ch digi TV trans processor, two engines AGC, 5-band dynamics, ISP limiter, PC editor. **E**

DB8 Eight-ch digi TV transmission processor, AGC, five-band dynamics, ISP Limiter, PC Editor. **E**

DBMax Stereo digital broadcast maximizer w/five-band dynamics, AGC, Delay, EQ, brickwall limiter. **D**

EQ Station-eight Digital
Eight-channel digital, including parametric, graphic snf dynamic EQ, delay and limiter. 2U. **D**

Finalizer 96K
Studio Mastering Processor with EQ, and multiband comp/lim/exp. **C**

Finalizer Express
Direct Access Mastering Processor with multiband compression/limiting. **B**

FireWorx Studio multi-effects processor w/wordclock. **B**

G-Force Guitar Multi Effects Processor. **B**

G-Major 2 Guitar Multi Effects Processor. **A**

G-Natural Hi quality acoustic guitar effects **A**

G-Sharp Dual Engine Guitar Effects Processor. **A**

G-System Integ. effects and management guitar system. **B**

LM5-D Loudness Radar Meter **C**

M-OneXL Studio/PA Dual Reverb Multi Effects Processor. **A**

M2000 Dual-engine effects box **B**

M3000 Dual-engine VSS3 reverb and multi-effects. **C**

M350 Dual reverb and multi-effects processor. **A**

Mastering 6000
8ch digital I/O, st and multi-ch dynamics, EQ, & monitor matrix, TC ICON hardware remote. **E**

P2 Stereo Dynamic Processor, inc. five-band dynamics, EQ, AGC, ISP limiter, and PC editor. **D**

PolyTune World's first Polyphonic guitar tuner **A**

Reverb 4000
Single engine stereo version Reverb 6000, including VSS4, EMT250 sim, Reverb4, VSS3. **C**

Reverb 6000
Eight chs of AES/EBU I/O, stereo/multi-ch reverb/delay, plus TC Icon hardware remote. **E**

TC-Helicon

Harmony M Vocal harmony for keyboardists **A**

VoiceLive Touch
Stand-mounted vocal processor **A**

VoiceLive two
Floor-based vocal processor. **B**

VoicePro Pitch shifting, FlexTime, voice modelling, harmonizer, and character, plus TC multiFX. **C**

VoiceTone Correct
Pitch corrector/tone shaper **A**

VoiceTone Create XT
Live vocal multi-effects **A**

VoiceTone Double
Live vocal doubler **A**

VoiceTone Harmony-G XT
Vocal harmony for guitarists **A**

VoiceTone Synth
Vocal processing in a pedal. **A**

VoiceWorks
Voice harmony, compression and EQ, pitch correction, mic pre, and TC effects. **A**

VoiceWorksPlus
Interchangeable voice modeling/fourth-gen harmony w/adv. harmony control. **A**

Weiss

DNA1 Stereo digital (44.1kHz to 96kHz) de-noiser, declicker, ambience enhancer. **D**

DS1 Digital compressor/de-esser/limiter, stereo. **D**

EQ1 Stereo, seven-band digital parametric EQ. **D**

XTA Electronics

DC1048 4in, 8out Matrix/mixer with full DSP 1U **C**

DCBOB16COBRA
16 ch analogue audio from Cobranet 1U. **D**

DCBOB16DANTE
16 ch analogue audio from Dante 1U. **D**

DCBOB8COBRA
8 channels analogue audio from Cobranet 1U. **C**

DCBOB8DANTE
8 channels analogue audio from Dante 1U. **D**

DP424 2in/4out management for studio monitoring and sound reinforcement. PC control. **C**

DP426 2in/6out management for studio monitoring and sound reinforcement. PC control. **C**

DP444 4in/4out management for studio monitoring and sound reinforcement. PC control. **C**

DP446 4in/6out management for studio monitoring and sound reinforcement. PC control. **D**

DP448 4in/8out management for studio monitoring and sound reinforcement. PC control. **D**

NXBOB16 NX Break Out Box 16 channels analogue audio from Dante XLR 2U. **D**

NXBOB8 NX Break Out Box eight channels analogue audio from Dante XLR 1U. **D**

Yamaha

SPX2000 New-generation 24-bit/96kHz multi-effects unit with 96kHz audio DSP. **B**

YELLOWTEC

VIP/digital V.four
Unique digital voice processor with personal SmartCard. Synonym for voice processing. **C**

Mackie Onyx I

Analogue Recording/Post

Al.So

M26 26 x 2 Summing Module. **C**

M2B Four stereo inputs to one stereo master ouput module. **B**

MD12 Dual DI single lot module. **B**

Module Portable eight-slot 500 series-compt. chassis. **B**

MP1 60db mic/line preamp module. **B**

MP2 Dual mic pre single slot module. **B**

AMS-Neve

8804 Fader pack for 8816. **B**

8816 Sixteen channel summing mixer with comprehensive monitoring, cue ad talkback. **C**

88RS Scoring and music recording console with channel strip and scoring panel options. **X**

Encore for V Series

Encore automation retrofit for classic Neve console range.

Genesys Digitally controlled analogue console. **G**

API

1608 API's full featured small format recording console based on the vintage API 1604. **G**

8200 The 8200 eight Channel Line Mixer allows you to mix with genuine API circuitry. **B**

8200A An eight channel line level mixer with stereo summing. It is a stand alone unit and can be combined with multiple 8200's. **C**

Audient

ACS8024 24-bus recording console with integrated digital control surface. **X**

ASP2802 28 input dual layer analogue console and DAW controller. **D**

ASP8024 24-bus in-line recording console. **X**

Zen 16-channel high resolution mixing console with DAW powered moving fader automation. **E**

Dangerous Music

Dangerous Master

Mastering transfer console with three inserts, Dangerous Sum & minus processing, pre/post level offset, and .5 dB stepped attenuators. **D**

Mackie

Onyx 1220i FireWire Production Mixer

Four boutique-quality Onyx mic preamps, Perkins EQ, qualified by Mackie for use with all major DAWs, inc. Pro Tools M-Powered 8. **A**

Onyx 1620i FireWire Production Mixer

Eight boutique-quality Onyx mic preamps, Perkins EQ, qualified by Mackie for use with all major DAWs, inc. Pro Tools M-Powered 8. **B**

Onyx 1640i FireWire Production Mixer

16 boutique-quality Onyx mic preamps, Perkins EQ, qualified by Mackie for use with all major DAWs, inc. Pro Tools M-Powered 8. **C**

Onyx 820i FireWire Production Mixer

Three boutique-quality Onyx mic preamps, Perkins EQ, qualified by Mackie for use with all major DAWs, incl.Pro Tools M-Powered 8. **A**

Manley Laboratories

16x2 Mixer Series

Manley 16x2 versions: line, mic pre, mic/line. **D**

Martinsound

Automatic Console Expander

Modular; trim controls; four-band EQ with swept mids; variable high, LPFs; four aux sends; pan; direct outs; inserts; solo; mute; Flying Faders. **G**

Flying Faders II

Console moving fader and automation technology, Windows Vista/USB Interface. **X**

Phoenix Audio

Nicerizer 16

Sixteen-channel analogue summing amp. **C**

Nicerizer 8 Eight-channel analogue summing amp. **C**

Raindirk Audio

MEQFDR/16

8U, 16 five-band EQ modules, mic pres, LED bar graph, 60mm fader, pan, AFL/SOLO, master module, metering. **D**

MEQFDR/8 8U, eight five-band EQ, mic pres; LED bar graph, 60mm fader, pan, AFL/SOLO, master module. **D**

Rupert Neve Designs

5088 High Voltage and Discrete Analogue Mixer

Discrete and modular analogue mixer with custom transformers on every input and output, 90V rails, and optional automation. **X**

Shadow Hills

Equinox Analogue recording console **C**

Solid State Logic

AWS 900+ Combination of a compact analogue mixing console and comprehensive DAW controller. **G**

Duality Large-format analogue console that integrates DAW control/integration with C Series-derived TFT displays and analogueDNA. **X**

Matrix Sixteen-channel 40 input summing mixer, software controlled analogue routing matrix, multiple DAW control, logictivity browser. **F**

X-Desk Sixteen-input SuperAnalogue console w/stereo cue and two aux sends and comprehensive master section. Can be cascaded to expand up to 160 inputs on mixdown. **C**

X-Rack Eight Input Module

Eight SuperAnalogue line inputs in X-Rack/ Mynx format, mono/stereo switching, insert points first two pairs, indpt on/off switches. **A**

X-Rack Four Channel Input Module

X-Rack/Mynx module with four line inputs with independent pan and level controls and inserts. Separate route to mix or rec busses. **A**

X-Rack Master Bus Module

Turns the X-Rack or Mynx into an SSL mixer, two speaker outs with level dim and cut, master level and metering, headphone out. **B**

Soundcraft

Ghost Designed for musicians in project studios, and small production rooms in commercial facilities. Integral machine control section. **D**

Speck Electronics

Lilo 16 16-channel analogue mixer. **E**

Lilo 24 24-channel analogue mixer. **E**

X-Sum 32-channel analogue summing amp. **B**

Xtra Mix Analogue mixer. **D**

Tascam

M-164 16 channel analogue mixing desk. **A**

M-164FX 16 channel analogue mixing desk w/effects. **A**

M-164UF 16 ch analogue mixing desk with computer audio interfacing. **A**

Thermionic Culture

Fat Bustard

Twelve-channel tube mixer. Passive inputs as four stereo and four mono, pan controls. Stereo section: EQ, width, depth, and attitude. **D**

Little Bustard

Six-stereo channel tube summing mixer with fixed gain at unity level with on/off switches, four mono inputs w/mute switches, pan pots can be defeated by another switch. **D**

TL Audio

Ebony A4 Summer

Discrete class A/tube 16-ch summing mixer. **B**

Fat Track Tube Production Suite

Tracking, summing, monitoring in one unit. Two rec ch strips plus 10-ch summing mixer. **C**

M1F Tubetracker 12

12-ch modular valve mixer, digital interfacing. **D**

M1F Tubetracker eight

Eight-channel modular valve mixer with digital interfacing options. **D**

M4 16 16-channel mixing console with high-performance valve circuitry. **E**

M4 24 24-channel mixing console using high performance valve circuitry. **E**

M4 32 32-channel mixing console using high-performance valve circuitry. **E**

M4 40 40-channel mixing console using high-performance valve circuitry. **F**

M4 48 48-channel mixing console using high-performance valve circuitry. **F**

VTC 16 16-channel/32-input/eight-bus in-line multi-track valve technology mixing console. **E**

VTC 24 24-channel/48-input/eight-bus in-line multi-track valve technology mixing console. **F**

VTC 32 32-channel/64-input/eight-bus in-line multi-track valve technology mixing console. **F**

VTC 40 40-channel/80-input/eight-bus in-line multi-track valve technology mixing console. **F**

VTC 48 48-channel/96-input/eight-bus in-line multi-track valve technology mixing console. **G**

VTC 56 56-channel/112-input/eight-bus in-line multi-track valve technology mixing console. **G**

VTC eight Eight-channel/16-input/eight-bus in-line multi-track valve technology mixing console. **E**

Toft Audio Designs

ATB 32a 32-channel audio mixer. **D**

ATB-16a 16-channel audio mixer. **D**

ATB-24a 24-channel audio mixer. **D**

ATB08 Eight ch, eight bus high quality rec console with meter bridge by Trident Audio founder Malcolm Toft. Features Series 80B EQ section. **A**

ATB16a 16 ch, eight bus quality rec console by Trident Audio's Malcolm Toft. Series 80B EQ section. Bal outputs, unique split/inline monitoring, six AUX sends per ch, eight stereo AUX returns. **A**

ATB24a 24 channel, eight bus high quality recording console designed by Trident Audio founder Malcolm Toft. Features Series 80B EQ section. All balanced outputs, unique split/inline monitoring design, six AUX sends per channel, eight stereo AUX returns. **A**

ATB32a 32 ch, eight bus high quality rec console by Trident Audio founder Malcolm Toft. Features Series 80B EQ section. All balanced outputs, unique split/inline monitoring design, six AUX sends per channel, eight stereo AUX returns. **A**

Tonelux

AUX1 BUS access module. **A**

CR2 Control room module. **B**

FD1 Mono fader module. **A**

FD2 Stereo fader module. **A**

FX2 Dual mono line mixer module. **A**

FX2+ Dual mono line mixer module w/aux master. **A**

LFE Low frequency effects module. **A**

MX2 Stereo line mixer module. **A**

MX5.1 5.1 surround line mixermodule. **A**

SM1 Mono summing mixer. **A**

SM2 Stereo summing mixer. **B**

TB1 Talkback module. **A**

TR8 BUS assigning module. **A**

TR8+ BUS assigning module with BUS master. **A**

V8 Roadster

Portable eight-slot rack unit. **B**

Vrack Rack mountable 16 slot unit. **A**

VU4 VU meter module. **A**

Digital Recording/Post

Allen and Heath

ZED-R16 Analogue recording mixer, FireWire soundcard, MIDI controls, and home-studio routing. **C**

AMS-Neve

88D Fully featured digital console for music recording, production and broadcast. **I**

88D DSD 88D console with DSD mix engine. **I**

DFC Gemini

Film mixing and post-production console. **I**

129TH
AES CONVENTION
CONFERENCE
November 4-7, 2010
EXHIBITS
November 5-7, 2010
Moscone Center
San Francisco, CA
www.aesshow.com
Your Bridge to the Future
AUDIO
ES
Audio
Engineering
Society

Fairlight EVO

DFC PS/1 PowerStation
Powerful small frame console for film mixing and post production. **H**

MMC 300 Flexible AFU based multimedia and post-production digital console. **H**

MMC 400 Flexible channel strip based multimedia and post-production digital console. **H**

Avid

ICON D-Command ES
Medium-format integ console for Pro Tools HD w/enhanced automation, full recall. **X**

ICON D-Control ES
Large-format integ console system for Pro Tools HD with advanced automation, full recall. **X**

S5 Fusion System five digital audio mixing system package with EuCon DAW control. **H**

System five Modular digital audio mixing system w/options film dubbing and EuCon DAW control. **I**

System five-MC
Mixing and editing control surface for EuCon, HUI and Mackie Control media software. **X**

Cakewalk, Inc.

SONAR V-Studio 700
Software/hardware integration and control. **D**

Edirol

M-10DX 10-channel digital mixer. **A**

M-10MX Portable 10-channel mixer with a range of analogue and digital inputs. **A**

M-16DX 16-channel digital mixer. **A**

Fairlight

Anthem Large format multi-configurable audio system. CC-one engine can mix up to 230 channels of audio with full processing (EQ and dynamics) into several mix formats simultaneously. **X**

EVO Fully automated integrated mixer/editor presented as a large format mixing console. Up to 230 channel surround mixing system/i192-track disk recorder, integrated HD/SD video. **X**

Harrison Consoles

MPC4-D Film Console
World-renowned film console: 500+ channels, inline waveforms, film-specific plug-ins, joysticks, DAW control, and native 64-bit DSP. **X**

TRION Post / Recording Console
Cost-effective console with Harrison features: 500+ channels, inline waveforms, plug-ins, joysticks, DAW control, native 64-bit DSP. **X**

LAWO

mc256 Full mc2 power and functionality, handling by console + touchscreen, compact layout, frames from 32-80 faders. **H**

mc266 512 DSP, 384 fully featured channels, highest quality, dynamic automation, Iso Bay Access. **I**

mc290 Maximum flexibility, colour coded fader strips, 200 physical faders, intuitive user interface. **I**

M-Audio

NRV10 Firewire/Analogue Mixer
Eight x two analogue mixer and 10x10 24-bit/96kHz digital audio interface. **A**

Mackie

Onyx 1220i FireWire Production Mixer
Four boutique-quality Onyx mic preamps, Perkins EQ and is qualified by Mackie for use with all major DAWs, including Pro Tools M-Powered 8. **A**

Onyx 1620i FireWire Production Mixer
Eight boutique-quality Onyx mic preamps, Perkins EQ and is qualified by Mackie for use with all major DAWs, including Pro Tools M-Powered 8. **B**

Onyx 1640i FireWire Production Mixer
16 boutique-quality Onyx mic preamps, Perkins EQ.s qualified by Mackie for use with all major DAWs, including Pro Tools M-Powered 8. **C**

Onyx 820i FireWire Production Mixer
Three boutique-quality Onyx mic preamps, Perkins EQ, qualified by Mackie for use with all major DAWs, incl. Pro Tools M-Powered 8. **A**

ProFX12 Compact Mixer
Six Mackie mic preamps and 32-bit RMFX Gig-Ready effects. It is the most complete solution for small to mid-size performance venues. **A**

ProFX8 Compact Mixer
Four Mackie mic preamps and 32-bit RMFX Gig-Ready effects. It is the most complete solution for small to mid-size performance venues. **A**

PreSonus

StudioLive 16.4.2
16-ch digital mixer: live and studio apps. 32x18 FireWire interfacing, DSP effects. **D**

StudioLive 24.4.2
24-ch digital mixer: live and studio apps. 32x26 FireWire interfacing, DSP effects. **D**

Smart AV

P48 Mix 16 ARC
16-fader, 48-channel pro series Smart console system, up to 144 chs using traditional ARC. **F**

P48 Mix 16 MonARC
16-fader, 48-channel Professional Series Smart Console system for ergonomically mixing up to 240 channels using the new MonARC. **F**

P48 Mix 8 ARC
Small footprint pro series Smart console for mixing 144 channels using traditional ARC. **F**

P48 Mix 8 MonARC
Small footprint Pro series Smart console for mixing 240 channels using new MonARC. **F**

P72 Mix 24 ARC
24-fader, 72-channel professional series Smart console system for ergonomically mixing up to 216 channels using the traditional ARC. **G**

P72 Mix 24 MB
24-fader, 72-channel pro series Smart console system with the new in-line channel display meter bridge plus the new MonARC built in. **G**

P72 Mix 24 MonARC
24-fader, 72-channel professional series Smart console system for ergonomically mixing up to 240 channels using the new MonARC. **G**

Tango Eight fader (extendable to 48) 240-ch Intelligent work station controller combining touchscreen with in built MonARC technology. **D**

Solid State Logic

C200 HD Digital production console, discrete surface specifically suited to five.one audio production and multi-purpose studio applications. **X**

C300 HD Multi-format, multi-operator digital console for the full spectrum of production and post-production applications. **X**

Soundman

DR2 One of the world's smallest digital recorders. **A**

Stagetec

Aurus Digital console. Modular config from 16 to 96 channel strips and up to 300 audio channels. Unique direct access control surface. Fully integrated into NEXUS audio routers. **X**

Tascam

DM-3200 Digital mixing desk with 32 channels of EQ and dynamics, 16 returns and DAW control. **D**

DM-4800 Digital mixing desk with 48 channels of EQ and dynamics, 16 returns and DAW control layer. **D**

TASCAM/TEAC Profesional

DM3200 Digital mixer and DAW controller. **D**

DM4800 Digital mixing desk and DAW controller. **D**

Yamaha

01V96VCM 40-input digital mixer, full 96kHz operation, DAW integration, Studio Manager software, 12 mic pre-amps and scene memory. **C**

02R96VCM 56-mix channel digital production console with full 96kHz operation, surround monitoring, four effects processors and DAW integration. **E**

DM1000VCM
Compact 48-channel digital console with full 96kHz operation, surround monitoring, DAW integration, DSP, and Studio Manager. **E**

DM2000VCM
96-channel digital production console with full 96kHz operation, surround monitoring, eight effects processors, and DAW integration. **F**

N12 16-in/16-out digi mixing studio. 8x mic preamps, morphing compressors, REV-X reverb, remote control, professional spec monitoring section, Cubase AI4 DAW included. **C**

N8 12-in/12-out digital mixing studio. 4x mic preamps, morphing compressors, REV-X reverb, remote control, Cubase AI4 DAW included. **B**

Broadcast & On-Air

AEQ

ARENA Digital audio modular console for 24x7 broadcast. Works with BC2000D systems. **X**

BRAVO This console was designed to offer professional technology delivering the highest sound quality 27x7. 12 faders + two tel hybrids. **C**

FORUM Compact Digital Audio Mixer for Radio and Television. 12, eight and four faders configurations availables **X**

OPERA Analogue modular broadcast console for 24x7 ONAIR applications. **X**

Allen and Heath

XB-14 Compact broadcast mixer with four mic/line, four stereo, two Telco channels, with an aux, fader start and clean bus feed capabilities. **B**

AMS-Neve

88D Digital console for music-to-air, music recording, and fixed install live applications. **I**

88RSB Analogue on-air broadcast console version of the 88RS. **H**

88RSM Analogue on-air console for OB trucks, mobile version of the 88RS. **H**

BTC Analogue console for live broadcast, OB, and fixed install live applications. **H**

Audio Engine

Mosaic Modular control surface with up to 24 faders. **F**

Remora Compact control surface, 4-22 fader-configs. **E**

vMix PC-based console. **C**

Avid

MC Pro System five digital audio mixing system package with EuCon DAW control. **X**

System five-B
Compact modular digital audio mixing system for on-air broadcast. **I**

System five-BP
Modular digital audio mixing system for on-air broadcast and audio post. **I**

Axia Audio

Element two.0 IP-Audio Mixing Console
Modular AoIP mixing desk, four- to 40- fader sizes. Four program and four aux buses, source EQ, mic processing, show profiles, auto mix-minus. **E**

iQ IP-Audio mixing console
Standalone eight 24-fader AoIP mixing desk with built-in audio I/O and Ethernet switch. three Program buses + Record bus. Optional backup AC power. **E**

iQ6 Six-Line Phone System for iQ console
Six-line Telos phone system for Axia iQ consoles, one-cable connection to mixer. Works with POTS or ISDN (BRI) Telco lines. **B**

PowerStation Integrated Console Engine
Mix Engine + Audio I/O for Element two.0 console. 16 audio IO ports, 10 Ethernet ports + Gigabit. Aux unit doubles IO, adds backup power. **D**

Calrec

Alpha with Bluefin
Digital console, 480 ch processing paths on a single DSP card, 96 dual layer channel faders. **X**

Apollo Digital, 1020 ch processing paths on one DSP card, 320 faders. 128 prog busses, 96 track outputs, 48 auxes. Integ. 8192 cross-pt router. **X**

Artemis Beam
Digital, 340 ch processing paths on one DSP card, 64 faders. 128 prog busses, 64 track outputs, 32 auxes. Integl 8192 cross-pt router. **X**

Artemis Shine
Digital, 680 ch processing paths on one DSP card, 64 faders. 128 prog busses, 64 track outputs, 32 auxes. Integ 8192 cross-pt router. **X**

Hydra Gigabit Ethernet-based infrastructure to share I/O between Calrec digital consoles, fixed and modular format I/O boxes. **X**

Omega with Bluefin
Digital console with 160 channel processing paths as 48 stereo and 64 mono channels on one DSP card, up to 56 channel faders. **X**

Sigma with Bluefin
Digital console with 320 ch processing paths on a single DSP card, enabling 52x full five.one channels, up to 64 dual layer channel faders. **X**

X2 Six, 12, 18, or 24 faders, all-digital self-op radio or Grams console designed for on-air operation. **X**

Zeta Digital console with up to 112-channel processing paths and up to 48 dual layer faders, fully-redundant DSP and control processors. **X**

Dan Dugan Sound Design

Model D-3 Auto mixing controller for multiple live microphones digital input. **E**

Model D-2 Auto mixing controller for multiple live microphones analogue input. **E**

Model E-1 Auto mixing controller for multiple live mics. **C**

D and R

Airlab MK2 Modular on-air, 16 fader programmable broadcast mixer. **D**

Airmate-USB
Self-operation eight-ch 19-inch on-air or prod mixer with built in Hybrids and USB interface. **B**

AXUM Modular, network based digital on-air broadcast mixer. 4-48 faders and 1280x1280 matrix. **F**

Lyra Compact four-eight faders digital broadcast system with web based programming. **D**

Sirius Modular, digital on-air broadcast console with motor pots/faders **F**

DHD

52/MX One- to 48-fader-configurable mixing console for on-air and pre-production. Single-fader modules and touch sensitive TFT displays. **F**

52/RX Modular digital broadcast mixing and routing system for on-air, OB van, video post-production, router and networked systems. **F**

RM2200D Modular digital broadcast mixer. Up to 16 faders and modular DSP frame, price-optimised for on-air, small OB van, and pre-production. **E**

Harris

Airwave Digital
Digital broadcast console; easy to use, flexible, cost effective. **E**

BMX Digital
Emphasis on functionality, modularity, durability, contemporary styling in a fully digital console. **F**

Expresso 10- to 14-ch digital/analogue on-air console. **D**

Impulse Fully-loaded digital on-air console. Internal assemblies field replaceable elements. Digital or analogue sources via input cards. **E**

Legacy Legacy many primary and secondary mix buses for unmatched broadcast versatility, plus modularity, durability, performance and style. **E**

RMX Digital
Digital version of PR&E Radiomixer console with features of BMX Digital and Legacy consoles. **E**

Harrison Consoles

AIR 24/seven On-Air Console
Compact surface for on-air broadcast: facility-wide routing, waveforms, plug-ins, DAW control, and native 64-bit DSP. **X**

Klotz Digital

AEON Console
Cost-effective modular on-air mixing console based on ultra-slim modules with separate audio router for audio networking. **E**

DECENNIUM Console
Customisable digital audio console for large broadcast centres with audio networking and full control network capabilities. **F**

VADIS D.C.II Console
Fully-modular and customisable solutions for complex radio centres with audio networking and full control network capabilities. **X**

XENON Console
All-in-one digital mixing console, integrated audio router, EQ, voice processing, GPIs. **D**

LAWO

crystal Ergonomic design, up to 16 faders, compact system core with various I/O modules, networking, adaptable standard configs. **D/E**

mc²56 Full mc² power/functionality, console + touchscreen, compact layout, 32-80 faders. **H**

mc²66 512 DSP, routing 8192 mono channels, sophisticated redundancy, Iso Bay Access. **I**

mc²90 Maximum flexibility, double redundancy incl. control system, up to 200 physical faders and a intuitive user control interface. **I**

zirkon Compact, modular surface with up to 40 faders, workflow-adaptive by freely configurable functionality, multi-layer and surround operation, networking. **F**

zirkonXL Compact, modular surface with up to 40 faders, ergonomically designed for direct access, multi-layer and surround operation, networking, remote-control of Pro Tools. **G**

Logitek Electronic Systems

Artisan Router-based audio console for small to medium market TV/production apps. **G**

Fostex FM-4

Artisan Router-based audio console for television and small performance group mixing. **G**

JetStream AoIP networking and console engine for broadcast applications **C**

JetStream IP audio router & I/O for Logitek digi consoles. **C**

Pilot Economical, scalable console for use with JetStream AoIP system **C**

Pilot Router-based audio console for small broadcast applications. **C**

Remora Router-based audio console, var. fader sizes. **E**

Solid State Logic

C10 HD Affordable compact digital broadcast console designed for the smaller budget broadcast market. Flexible I/O options with networked audio Resource Sharing. **X**

C100 HDS Fully scalable Digital broadcast console for on-air/live-to-tape production apps. Flexible I/O and processing options with networked audio Resource Sharing. **X**

Sonifex

CM-CU21 Talkback Intercom desktop and rackmount. **C**

RB-DSS10 Ten-way stereo digital source selector. **B**

RB-PMX4 Ten input, four output anlg pre-set mixer (1U). **A**

RB-SS10 Ten-way stereo anlg source selector/mixer. **A**

S1 S1 radio broadcast mixer, 10 ch anlg/digital. **D**

S2 S2 anlg/digital hybrid radio broadcast mixer. **B**

Soundcraft

B400 Radio on-air, production and OB applications, based around the B800. Frame sizes 24 to 56 modules available in various configurations. **F**

B800 Specialist fully-modular broadcast mixer, for OB installations, TV broadcast, and TV/radio productions. Five frame sizes. **G**

BB100 Multi-format configurable broadcast mixer. **G**

RM100 Fully modular radio on-air console for local radio and smaller broadcast applications. Fully-featured studio control package. **C**

RM105 For local radio and other broadcast applications, a fully modular on-air console with a versatile studio control package. **C**

Series 10 Fully modular on-air and production mixing console local radio stations and smaller national studios. Various configurations. **D**

Series 15 Fully modular mixer for on-air and broadcast production in local radio stations as well as smaller studios of national broadcasters. **E**

Stagetec

Aurus Digital console. Modular configuration from 16 to 96 channel strips and up to 300 audio channels. Unique direct access control surface. Fully integrated into NEXUS audio routers. **X**

Studer

OnAir 2500

Digital Radio on-air console, 12, 18, 24 faders. **F**

OnAir 2500 Modulo

Modular version of OnAir production console. **F**

OnAir 3000 For medium to upper radio market, modular or fixed frame desks, new DSP engine. **X**

Vista 8 Multi-purpose live broadcast desk. Extends broadcast features of Vista six with dynamic automation of the Vista seven, smaller footprint and 5.1 channel suitable for OB. **X**

Vista 5 Multi-purpose live broadcast desk in a very compact and portable, 32-fader or 42-fader format, 5.1 channels. Static automation. **X**

YELLOWTEC

Intellimix V.3

Digital three-fader desktop audio mixer. Ideal for edit workstations with easy-to-operate requirements. **C**

Location & Portable Mixers

Allen and Heath

PA12 Portable live sound mixer, eight mono/two dual stereo chs, padless pre-amp, four-band EQ. **A**

PA12-CP Portable live sound powered mixer giving full 500W RMS per side into either 4Ω or 8Ω. **B**

PA20 Portable live sound mixer, 16 mono/two dual stereo chs, padless pre-amp, four-band EQ. **B**

PA20-CP Portable live sound powered mixer giving full 500W RMS per side into either 4Ω or 8Ω. **B**

PA28 Portable live sound mixer, 24 mono/two dual stereo chs, padless pre-amp, four-band EQ. **B**

API

8MX2 Perfect for remote recording, live broadcast feeds, studio sidecar inputs, and all critical digital recording formats. **C**

ATI Audio Technologies Inc.

MX100 Three-ch input, mic/line I/O, mono output mixer. **A**

MX100C Three-ch input, mic/line I/O, mono output mixer with switchable peak limiter. **A**

MX101 Three-ch input, mic/line I/O, full featured mono output mixer (incl. external power supply). **A**

MX200 Three-ch input, mic/line I/O, stereo output mixer (incl. external power supply). **A**

MX200C Three-ch input, mic/line I/O, stereo output Mixer with switchable peak limiter. **A**

MXS100 Three-ch input, mic/line I/O, full featured stereo output mixer for ENG and field production. **B**

PB2X8 Two in mic to line mixer/16 out distrib. amp, parallel 8 XLR @ +4/8 TRS @ -10 XFMR out. **B**

XP100 Four-ch mono input expander for MX. **A**

XPS100 Four-ch input panned stereo input expander for MX and MXS (incl. external power supply). **A**

XPS200 Two stereo ch input expander for MX and MXS (incl. external power supply). **A**

Audio Developments

AD 144 Portable field mixer individually configured for between 12 to 24 inputs with M/S decoding, inserts, direct outputs and limiter. **E**

AD 146 Four-track mixer; six different frames (six to 18 inputs); 12V and 24V phantom power, M/S, four output busses, limiter and analogue meters. **D**

AD 147 Six-, eight- ten- and 12-channel versions featuring M/S decoding, 48V phantom, 12V T power, phase reverse, HP filter; EQ. **D**

AD 149 Six to 12 inputs, three-band EQ, send/returns, slate, M/S decoding, limiter, analogue meters. **E**

AD 245 Pico Mixers

Field mixer available with six to eight inputs, featuring analogue meters, battery or mains power, limiter, 48V phantom and 12V T power. **D**

AD 261 ENG Mixer

Portable mixer with four mic/line inputs, 48V phantom and 12V T power, PFL, M/S decoding, talkback function, limiter, analogue meters. **D**

Audionics

WM85 Workstation Mixer

Wide range of applications, including edit suites, commentary, sub mixing, and foldback. **B**

Cakewalk, Inc.

SONAR V-Studio 100

DAW controller, SD WAV recorder, mixer, and DAW, in one portable, affordable package. **A**

Chandler

Mini Rack Mixer

16x2 rack mixer, control room section including talkback, speaker switching, mute, mono, dim, external input and stereo buss outs. **D**

Fostex

FM-4 Four-ch field mixer. **C**

FM-3 Three-ch field mixer. **C**

LAWO

z4 Intuitive handling, compact, integration in modern broadcast infrastructure, network-capable, reliable, central configuring and servicing of several systems possible. **D**

Mackie

1202-VLZ3 12-channel compact mixer. **A**

1402-VLZ3 14-channel compact mixer. **A**

1604-VLZ3 16-ch/four-bus compact mixer. Sixteen premium XDR2 mic preamps, rich feature set, for live sound/project and recording studios. **B**

1642-VLZ3 16-channel/four-bus compact mixer. Premium XDR2 mic preamps and a rich feature set, for live sound or project and recording studios. **B**

2404-VLZ3 Premium 24-Channel FX Mixer with USB

20 XDR2 mic preamps, dual FX processors and eight onboard compressors in a rugged design with four-track recording via USB. **C**

3204-VLZ3 Premium 32-Channel FX Mixer with USB

28 XDR2 mic preamps, dual FX processors and eight onboard compressors in a rugged design with four-track recording via USB. **C**

402-VLZ3 Four-channel mic/line mixer. **A**

802-VLZ3 Eight-channel mic/line mixer. **A**

CFX.mk2II Series Compact Effect Mixers

32-bit EMAC digital FX, stereo nine-band graphic EQ, and high-headroom, low-noise preamps. **A**

Onyx 1220i FireWire Production Mixer

Four boutique-quality Onyx mic preamps, Perkins EQ, qualified by Mackie for use with all major DAWs, inc Pro Tools M-Powered 8. **A**

Onyx 1620i FireWire Production Mixer

Eight boutique-quality Onyx mic preamps, Perkins EQ, qualified by Mackie for use with all major DAWs, inc Pro Tools M-Powered 8. **B**

Onyx 1640i FireWire Production Mixer

16 boutique-quality Onyx mic preamps, Perkins EQ and is qualified by Mackie for use with all major DAWs, inc Pro Tools M-Powered 8. **C**

Onyx 820i FireWire Production Mixer

Three boutique-quality Onyx mic preamps, Perkins EQ, qualified by Mackie for use with all major DAWs, incl. Pro Tools M-Powered 8. **A**

Onyx four-Bus Series

Includes Onyx mic preamps, Perkins EQ, built-in compression, and more. **C**

ProFX12 Compact Mixer

Six Mackie mic preamps and 32-bit RMFX Gig-Ready effects. It is the most complete solution for small to mid-size performance venues. **A**

ProFX8 Compact Mixer

Four Mackie mic preamps and 32-bit RMFX Gig-Ready effects. **A**

PSC

Solice Location mixer. **E**

Sound Devices

302 The 302 is a compact, battery-powered, full-feature professional audio mixer. **B**

442 The 442 field mixer incorporates a complete feature-set into a compact, functional design. **C**

MixPre Two-channel, portable, stereo microphone mixer that combines rugged construction, compact size, and high-quality components. **A**

Soundcraft

GigRac 1000st

Latest 1000W GigRac, also features expanded three-band EQ on inputs, two seven-band graphics, and ten preset digital effects. **B**

GigRac 600 Portable professional package equipped with a robust case that stores wires and eight studio-quality digital effects. **A**

Yamaha

EMX212S 12-in powered (2x 200W) mixer, three-band channel EQ, feedback channel locator, seven-band graphic EQ. **A**

EMX312SC 12-in powered (2x 300W) mixer with three-band channel EQ, feedback locator, one-knob compression, and seven-band graphic EQ. **A**

EMX5014C 14-in powered (2x 500W) mixer w/three-band channel EQ, feedback channel locator, one-knob compression, nine-band graphic EQ. **B**

EMX5016CF

16-in powered (2x 500W) mixer, dual SPX effects, nine-band graphic EQ, room correction dsp, feedback supressor, and out bus limiter. **B**

EMX512SC 12-in powered (2x 500W) mixer, three-band channel EQ, feedback channel locator, one-knob compression, seven-band graphic EQ. **A**

Live Sound Consoles

Allen and Heath

GL2400 Six aux, 7x4 matrix live sound console, 16 to 40 channels, inc. two dual stereo channels. **C**

GL2800 10 aux, 12x4 matrix live sound console, from 24 to 56 channels, inc. two dual stereo channels.**D**

GL3800 10 aux, 12x4 matrix live sound console, from 24 to 48 channels, choice of stereo configs. **D**

iLive digital system

Digital mixing system, choice of iDR10, iDR-64, iDR-48, iDR-32, iDR-16 MixRacks, iLive-R72, T80, 80, T112, 112, 144, and 176 Control Surfaces.. **E**

ML3000 Eight aux, 8x4 matrix live VCA console, available in frame sizes from 24+2 to 48+ two channels, with B option for more stereo channels. **D**

WZ3 12:2 Multi-purpose compact console with latest pre-amp design, tailored EQ frequencies, dedicated mono output fader, and control of aux subs. **B**

WZ3 12M Monitor mixer with 16 mono mic/line inputs and 12 mix outputs, mono/stereo prs. **C**

WZ3 14:4:2 Multi-purpose compact console with pre-amp, tailored EQ frequencies, and 6x2 matrix. **B**

WZ3 16:2 Multi-purpose compact console with latest pre-amp design, tailored EQ frequencies, dedicated mono output fader, and control of aux subs. **B**

WZ3 20S Stereo source compact console for small broadcast outfits, keyboard fanatics, and hire companies with lots of stereo sources to mix.**B**

Xone:02 Scratch mixer with two dual stereo channels, dual mic channel, three-band EQ, rotatable transform switches, and reversible VCA faders.**A**

Xone:22 Two-ch DJ mixer with VCF system, three-band EQ, FX loop, and pro-standard headroom. **A**

Xone:32 DJ mixer w/three dual stereo chs, VCF filters, Penny and Giles crossfader, three-band EQ, tap-programmable low-frequency oscillator. **A**

Xone:42 Four-channel DJ/club mixer with USB, X-FX control, VCF filters, and three-band EQ. **B**

Xone:464 Club/studio mixer with four mono and six dual stereo channels, analogue filters, four-band asymmetric EQ, and four mic/line inputs. **C**

Xone:62 DJ/club mixer with six dual stereo channel mixer, VCF filters, and four-band EQ. **B**

Xone:92 DJ/club mixer (rotary or linear fader versions) with six dual stereo channels, two independent VCFs, four-band EQ and MIDI output. **B**

Xone:S2 4U mixer (linear or rotary fader), with four stereo dual-input channels, two mono mic/stereo line channels and USB audio interface. **C**

ZED-10 USB mixer with four mono + two stereo channels, two direct inputs, three-band EQ, bundled with AmpliTube X-GEAR **A**

ZED-10FX USB mixer w/four mono + two stereo chs, two direct inputs, three-band EQ, in-house designed FX, bundled with AmpliTube X-GEAR. **A**

ZED-12FX USB mixer with six mono + three dual stereo channels, four aux sends, in-house designed FX, bundled with IK Multimedia software. **A**

ZED-14 USB mixer w/six mono + four stereo chs, four aux sends, bundled w/IK Multimedia software.**A**

ZED-22FX USB mixer with 16 mono + three dual stereo channels, four aux sends, in-house designed FX, bundled with IK Multimedia software. **B**

ZED-24 USB mixer, 16 mono + four stereo chs, four aux sends, bundled with IK Multimedia software.**A**

ZED-420 USB mixer with 16 mono + four stereo channels, six aux sends, four-band EQ, four sub groups, bundled with IK Multimedia software. **B**

ZED-428 USB mixer with 24 mono + four stereo channels, six aux sends, four-band EQ, four sub groups, bundled with IK Multimedia software. **C**

ZED-436 USB mixer with 32 mono + four stereo channels, six aux sends, four-band EQ, four sub groups, bundled with IK Multimedia software. **C**

Avid

VENUE D-Show System

Modular system: D-Show mixing console, FOH mix engine with extensive plug-ins, Stage Rack I/O unit, plus Pro Tools recording option. **H**

VENUE Mix Rack System

The VENUE Mix Rack System is based around the VENUE Profile console and employs the all-in-one VENUE Mix Rack processing and I/O component. **G**

VENUE Profile System

Modular system comprising the D-Show Profile mixing console, FOH mix engine with extensive plug-ins, Stage Rack I/O unit, plus Pro Tools recording option. **G**

VENUE SC48

All-in-one console, fully integrated live sound system. Combines all I/O, digital signal processing, tactile control into a console. **F**

VENUE SC48

All-in-one console,fully integrated live sound system combines all I/O, digital signal processing, tactile control into a console. **F**

Behringer

Xenyx Range of mixers with USB interfaces **X**

Cadac

J-Type Live Production Console

Musical theatre's industry standard, with up to four mixer frames and 256 channels in a single system, plus Cadac's plug anywhere frame. **I**

R-Type Live Production Console

Comprehensive facilities for touring FOH and monitor mixing; compact and re-configurable with slimline modules (35mm/1.4 inches). **I**

S-Digital Looks and behaves like an analogue desk with a minimum spec of 72-input channels, 66-mix busses, and three stereo listen busses. **I**

DandR

Vision Modular live sound/recording console with four-band EQ, eight aux sends, eight busses, variable high-pass filter, and LED meters. **C**

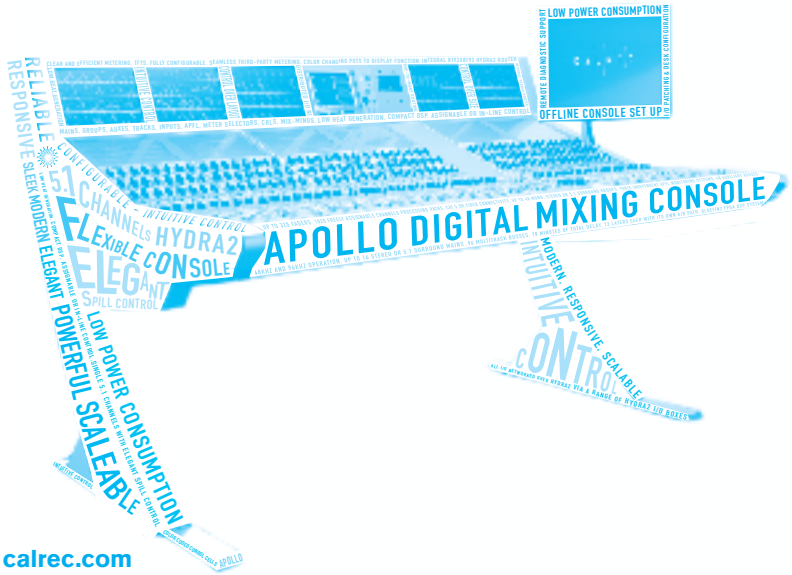
DiGiCo

D1 Live Features of the D5 Live, but smaller/lighter with a new MADI card providing a fully-digital link from stage to FOH for runs of up to 100m. **G**

D5 Live Flight-cased digital mixing system with swappable power supplies, intuitive control surface, four TFT touchscreens, integral dynamics and optional effects package. **H**

D5 T 72-bus DSP engine, 32x32 matrix, 41-fader surface, and up to 128 channels with full dynamics processing or 96 channels with onboard effects. **X**

APOLLO, FROM CALREC.
FORM AND FUNCTION, SEAMLESSLY MATCHED.



calrec.com

C A L R E C
Putting Sound in the Picture

Today's broadcasters need more and more audio channels at ever-higher resolutions, more power to handle this increased channel count and more ergonomic control surfaces to manipulate them.

Naturally, Calrec has the answer.

With the same levels of reliability for which Calrec are world-renowned and a remarkably intuitive control surface which still manages to add enormous flexibility, Apollo is nothing short of revolutionary. Able to operate at multiple sample rates, Calrec's Bluefin2 DSP engine equips Apollo with more than 1000 channels for 5.1 Surround production and its internal 8192² Hydra2 router turns the console into a powerful networking tool.

The world's most successful broadcasters rely on Calrec consoles.

Apollo is the first of Calrec's new generation.

APOLLO

DiGiCo SD8

SD7 The power of DiGiCo's Stealth Digital Processing in a small package. 256 processing paths @ 96khz, 128 busses, 32x32 output Matrix, 48x8 monitor matrix, 1392 I/O routing, 32x32 band graphic EQs, multi-band dynamics, and more. **I**

SD8 The power of DiGiCo's Stealth Digital Processing in a small package. 60 mono or stereo processing paths, 24 mono or stereo busses, 12 x 12 output Matrix, 12x32 band graphic EQs, dynamics, onboard effects, and more. **G**

SD9 Complete, integrated system powered by Stealth Digital Processing. 40 Flexi Channels, 16 Flexi Busses, Stereo or LCR Master, eight matrix and Dual Solo Busses , 8x8 Output Matrix, 24 Touch Sensitive Faders, and more. **F**

Fatman

Fat Fiddler Pro valve DJ mixer, four stereo channels, dedicated mic channel with TL Audio pre-amp, three band swept EQ, eight valve stages. **C**

FBT

Pickup 18X 18-channel; three-band EQ; effects send; 48V phantom power; pan, gain; inserts; monitor section; rackmountable; 60mm ALPS faders. **B**

Pickup 44a Eight-channel; three-band EQ; 24-bit effects with 16 presets; effects send; phantom. **A**

Pickup 44e Eight-channel; three-band EQ; onboard 24-bit digital effects processors with 16 presets each; pan, gain controls; two effects send. **A**

Fostex

LM16 16/four/two live mixer. **A**

Hear Technologies

Mixback 16x12x2x2 monitor mixer. **C**

InnovaSON

Sy48 Digital live console: 48 faders, 72 ch mix, 40 busses, 48 onboard I/O + I/O via optional remote digital stage boxes. **G**

Sy80 Digital live console: 80 faders, 104 ch mix, 48 bus, 64 ch I/O (local rack) + I/O via optional remote digital stage boxes. **H**

LAWO

mc²56 Full mc² power and functionality, fast handling by console + touchscreen, compact layout, frames from 32-80 faders. **H**

mc²66 512 DSP, 384 full processed channels, highest demands on audio quality, perfect visualisation of level and bus assignment, Iso Bay Access. **I**

Mackie

1202-VLZ3 12-channel compact mixer. **A**

1402-VLZ3 14-channel compact mixer. **A**

1604-VLZ3 16-ch/four-bus compact mixer. Sixteen XDR2 mic preamps and a rich feature set, for live sound or project and recording studios. **B**

1642-VLZ3 16-channel/four-bus compact mixer. Premium XDR2 mic preamps and a rich feature set, for live sound or project and recording studios. **B**

2404-VLZ3 Premium 24-Channel FX Mixer with USB
20 XDR2 mic preamps, dual FX processors and eight onboard compressors in a rugged design with four-track recording via USB. **C**

3204-VLZ3 Premium 32-Channel FX Mixer with USB
28 XDR2 mic preamps, dual FX processors and eight onboard compressors in a rugged design with four-track recording via USB. **C**

402-VLZ3 Four-channel mic/line mixer. **A**

802-VLZ3 Eight-channel mic/line mixer. **A**

CFX.mk2II Series Compact Effect Mixers
32-bit EMAC digi FX, stereo nine-band graphic EQ, high-headroom, low-noise preamps. **A**

Mackie PPM1008
Eight-ch Powered Mixer, 1600W Fast Recovery amps, RMFX+ processor w/tap delay, dual nine-band graphic EQ, in-line ch compression. **B**

Mackie PPM1012
12-ch powered desktop mixer, 1600W Fast Recovery amps, dual RMFX+ processors w/ tap delay, dual nine-band graphic EQ, in-line ch. **B**

Mackie PPM608
Eight-ch powered mixer, 1000W Fast Recovery, RMFX+ processor with tap delay, dual seven-band graphic EQ and in-line ch compression. **A**

Onyx 1640i FireWire Production Mixer
16 boutique-quality Onyx mic preamps, Perkins EQ and is qualified by Mackie for use with all major DAWs, inc Pro Tools M-Powered eight. **C**

Onyx 80 Series Premium Large Format Consoles
Onyx mic preamps, Perkins EQ. **D**

Onyx four-Bus Series
Includes Onyx mic preamps, Perkins EQ, built-in compression, and more. **C**

ProFX12 Compact Mixer
Six Mackie mic preamps and 32-bit RMFX Gig-Ready effects. It is the most complete solution for small to mid-size performance venues. **A**

ProFX8 Compact Mixer
Four Mackie mic preamps and 32-bit RMFX Gig-Ready effects. It is the most complete solution for small to mid-size performance venues. **A**

Midas

Heritage 2000
Tour package (with second PSU and flight case): 12 aux, 12 groups, 8x8 matrix, ten VCAs, snapshot automation, and SIS, image control. **X**

Heritage 3000
Tour package (with second PSU and flight case), featuring 24 aux/mix, 8x8 matrix, ten VCAs, snapshot automation, and SIS, image control. **X**

Legend 3000
Tour package (with 2x L3750 PSU in a 2U rack and touring flight case): 12 aux/foldback, eight groups, ten VCAs, six matrixes, automation. **X**

PRO3 Live Audio System: control centre, DSP engine and fixed config I/O box in a standard sytem. **X**

PRO6 Live Audio System: control centre, DSP engine and a module I/O box in a standard sytem. **X**

PRO9 Live Audio System: control centre, DSP engine, two module I/O boxes in a standard system. **X**

Siena 240 Tour package with one internal PSU and flight case (external PSU required for redundancy). **X**

Siena 320 Tour package, two internal PSUs, flight case. **X**

Siena 400 Tour package, two internal PSUs, flight case. **X**

Siena 480 Tour package with two internal PSUs and touring flight case. **X**

Siena 560 Tour package with two internal PSUs and touring flight case. **X**

Venice 160 12 mono and four stereo line inputs. **X**

Venice 240 20 mono and four stereo line inputs. **X**

Venice 320 28 mono and four stereo line inputs. **X**

Verona 240 Tour package with one internal PSU and flight case (external PSU required for redundancy). **X**

Verona 320 Tour package: two internal PSUs, flight case. **X**

Verona 400 Tour package: two internal PSUs, flight case. **X**

Verona 480 Tour package with two internal PSUs and touring flight case. **X**

Verona 560 Tour package with two internal PSUs and touring flight case. **X**

XL8 Live performance system: control centre, ten DSP engines, two signal routers, five module I/O boxes, four input splitters, and one Helix Rapide in a standard system. **X**

XL8i Live performance system: control centre, ten DSP engines, two signal routers, five module I/O boxes in a standard system. **X**

Outline

Micra II SP Self-powered speaker, built in 250W digital amp. **X**

Pro 405 Four mic/line/phono stereo inputs, one balanced DJ/mic input (with talkover), crossfader, linking facility. **B**

Pro 408 Mk IV/vintage vers. Mixer, six unbal stereo chs, crossfader. Two bal mic/line ins, dynamics. **C**

RSS by Roland

M-300 V-Mixer
32ch Rack Mountable digital console, use w/S-0808, S-1608, S-400,M-48. Four-Matrix, eight-Aux, four band PEQ, onboard FX, dynamics, GEQ, USB Rec/Play, scene recall, output delays. **E**

M-380 V-Mixer
48-ch Rack Mountable digital console, use wih S0808, S-1608, S-4000, M-48 With eight-Matrix, 16-Aux, eight-DCA, onboard FX and dynamics, GEQ, USB Rec/Play and scene recall. **E**

M-400 V-Mixer
48-ch digital console, use with S-0808, S-1608, S-4000, M-48. With eight-Matrix, 16-Aux, eight-DCA, onboard FX and dynamics, GEQ, USB Rec/Play and scene recall. **E**

M-48 Personal Mixer
Personal monitor and mixer, 16 groups or channels with EQ, ambient mic, limiter, reverb, power over Cat5 with S4000D. **B**

Shure

FP 33 Three into two mixer. Three inputs, two outputs, input controls per channel, 12V or 48V phantom power, low-cut filters, tone generator. **C**

SCM262 Mixer. Two mic inputs, three stereo line inputs, 12V phantom power, bass, treble controls, ducking feature. RCA, one/four-inch. **A**

Soundcraft

EFX Series Multi-purpose mixers with Lexicon effects. **A**

EPM Series Multi-purpose mixers with 60mm faders. **A**

FX16ii Four-bus mixer, 32 program Lexicon Effects Section for studio or gig use. **X**

GB2 16 to 32 channels, designed for installation in churches and performance venues. **C**

GB2R Rackmountable and in frame sizes offering 12 and 16 inputs designed for installation in churches and performance venues **C**

GB4 12 to 40 channels, designed for installation in churches and performance venues. **D**

GB8 Frame sizes from 16 to 48 channels that can be used for FOH or monitor applications. **D**

Live 8 Cost-effective, compact design eight-bus desk available in four frame sizes. **C**

LX7ii Recording and live apps satisfied by the LX7ii. Awarded for technical excellence & creativity. **C**

MFXi Series
12- & 20-input mixers w/Lexicon effects. **B**

MH2 Dual-purpose live performance console, available in four frame sizes with integrated switched mode PSU. **E**

MH3 Semi-modular, dual-purpose live perf console. **F**

MH4 Modular, dual-purpose live perf console, frame sizes 24 and 48, Clearcom compatible comms, remote control of BSS VariCurve. **G**

MPM Series
12 and 20 Input multipurpose mixers with 60mm faders. **A**

MPMi Series
Eight- 12, and 20-Input multipurpose mixers **B**

Soundcraft Vi1
Digital Live Sound Console, for touring or fixed install, up to64 inputs. **X**

Soundcraft Vi2
Digital Live Sound Console, for touring or fixed install, up to 96 inputs. **X**

Soundcraft Vi4
Digital Live Sound Console, for touring or fixed install, 48- 72 inputs. **X**

Soundcraft Vi6
Digital Live Sound Console, for touring or fixed install, 64,96 inputs. **X**

Spirit M12 Twelve mono channels, four stereo, three-band EQ, PFL, AFL, HPF (100Hz), inserts, direct outs, mute, pan, SPDIF out, 100mm faders, rackable. **B**

Spirit M4 Four mono and four stereo channels with three-band EQ, PFL, AFL, HPF (100Hz), inserts, direct outs, mute, pan, S/PDIF out, 100mm faders, rackable. **A**

Spirit M8 Eight mono channels, four st, three-band EQ, PFL, AFL, HPF (100Hz), inserts, direct outs, mute, pan, SPDIF out, 100mm faders, rackable. **A**

Notepad Three models: 12 Mic in with 12 inputs with and without FX and a two mic in with 10 inputs **A**

Stagetec

Aurus Digital console. Modular configuration with 16 to 96 channel strips and up to 300 audio channels, unique direct access control surface, and full integraton with NEXUS audio routers.**X**

Studer

Vista 5 SR

Digital Vistonics console for tour and high-end installations. **X**

Vista 9 Multi-purpose live/production /broadcast console with TFT-based metering up to seven. one and FaderGlow **X**

Symetrix

Symetrix Integrator Series Automix Matrix 780.

Fully-optioned 12-channel Automixer with eight submixes for courtrooms, government chambers, corporate boardrooms, and more.**C**

Wharfedale Pro

EZ-m 10x2 Compact live console with two pairs of balanced/unbalanced stereo line inputs, two-band EQ and one mic pre **A**

EZ-m 16x2 Compact live console with four pairs of balanced/unbalanced stereo line inputs, two-band EQ and two mic pres. **A**

EZ-m 20x2 Compact live console with four pairs of balanced/unbalanced stereo line inputs, two-band EQ and four mic pres. **A**

R-1604 Live console with four pairs of balanced/ unbalanced stereo line inputs, three band EQ, four mic pres and two aux sends. **A**

R-1604FX Live console with four pairs of balanced/ unbalanced stereo line inputs, three band EQ, four mic pres, two aux sends and digital FX. **A**

R-200 Live console w/two pairs of bal/unbalanced stereo line inputs, three band EQ, four mic pres, one aux send and one effect send. **A**

R-2004 Live console with four pairs of balanced/ unbalanced stereo line inputs, three band EQ, eight mic pres and two aux sends. **A**

R-2004FX Live console with four pairs of balanced/ unbalanced stereo line inputs, three band EQ, eight mic pres, two aux sends and digital FX.**A**

SR-806 Studio/Live console with four pairs of balanced/ unbalanced stereo line inputs, four band SPEQ/ three-band EQ, eight mic pres, five aux sends and two x digital FX. **B**

Yamaha

LS9-16 Compact digital mixing console with up to 32-input channels. **D**

LS9-32 Compact digital mixing console with up to 64-input channels. **E**

M7CL-32 Two-ch. digital live console with detachable meter bridge and redundant power supply. **F**

M7CL-48 48-channel digital live console with detachable meter bridge and redundant power supply. **F**

MG102C 10:2 analogue desktop mixer. Four balanced mic inputs & four stereo line inputs,one aux send and stereo aux return, 48V phantom power, plus three-band EQ and channel compressors. **A**

MG124C 12:4 analogue mixer. Six balanced mic inputs. Insert points on mono channels. Two aux sends and one stereo aux return. 48V phantom power. Three-band EQ and channel compression. **A**

MG124CX 12:4 analogue mixer. Six balanced mic ins, insert points on mono channels, two aux sends and one stereo auxilliary return, 48V phantom power, three-band EQ and channel compression, plus SPX effects. **A**

MG166C 16:6 analogue mixer, ten balanced mic inputs, +48V phantom power, insert points,three aux sends plus one stereo aux return. Three-band EQ and channel compression. **A**

MG166C-USB

16:6 analogue mixer, ten balanced mic inputs, +48V phantom power, insert points, three aux sends plus one stereo aux return. Three-band EQ and channel compression plus USB audio interface and Cubase AI4 DAW software. **A**

MG166CX 16:6 analogue mixer, ten balanced mic inputs, +48V phantom power, insert points, two aux sends plus one stereo aux return Three-band EQ and channel compression plus SPX effects.**A**

MG166CX-USB

16:6 analogue mixer, ten balanced mic inputs, +48V phantom power, insert points, two aux sends plus one stereo aux return. Three-band EQ, channel compression SPX effects, USB audio interface and Cubase AI4 DAW software. **A**

MG206C 20:6 analogue mixer with 16 balanced mic inputs, +48V phantom power, insert points, four aux sends plus two stereo aux return. Three-band EQ and channel compression **A**

MG206C-USB

20:6 analogue mixer, 16 balanced mic inputs, +48V phantom-p, insert points, four aux sends two stereo aux return. Three-band EQ, channel compression, USB audio i/f, Cubase AI4. **B**

MG24/14FX

24:14 analogue mixer with 16 balanced low noise mic inputs, phantom power, insert points, six aux sends, plus two stereo aux returns. **B**

MG32/14FX

30:14 analogue mixer. 24 balanced low noise mic inputs, phantom power, insert points six aux sends plus two stereo aux returns. **B**

MG82CX 8:2 analogue desktop mixer. Four ba. mic inputs, four stereo line inputs, one aux send and stereo aux return, 48V phantom power, three-band EQ, channel compressors, SPX effects. **A**

PM1DV2 Large-format live digital console with built-in 800x600 colour LCD monitor available in two different configurations. **H**

PM5000 28, 36, 52-channel frames, 48V phantom power, phase reverse, pad, variable high-pass filter, four-band parametric EQ. **G**

PM5D 56-input live digital console for FOH and monitor applications. **G**

PM5D-RH 56-input live digital console for FOH and monitor apps with recallable mic pre-amps. **G**

M-380
48-Channels of Rackmountable REAC Power
The powerful new M-380 V-Mixer packs all the flexibility of widely-accepted REAC based V-Mixing systems into a 19" rack. It also offers a total 24-bit audio solution, including, 48 channels of mixing with classic onboard FX, GEQ, Matrix, DCA, LCR plus a choice of Digital Snakes as well as personal mixing and multi-channel recording via Cakewalk Sonar. Better still, the M-380 delivers this market-leading power and flexibility at a price that will surprise you. www.rolandsg.co.uk or call C1792 702701
M-400 V-Mixer
M-48 Personal Monitor
S-0816 / CatSE / S-1608
S-4000 Digital Snake
REAC | Capture, Distribute, Mix and Record pristine 24-bit Multi-channel Audio over CatSe and Fibre
RSS by Roland

A/D & D/A

Antelope Audio

Zodiac Digital to analogue converters **X**

Aphex Systems

Model 141 Eight channel ADAT to analogue converter. **A**

Model 142 Eight channel analogue to ADAT converter. **A**

API

A2D Two signature 312 mic preamps, with API's own digital out. **C**

Apogee

AD16X Standard 192kHz sampling rates; C777 clock technology; optional Symphony, Pro Tools HD and FireWire expansion cards. **C**

Big Ben AES, SPDIF, optical I/O, word clock/video in; six word clock outs; optional video expansion card; real-time conversion; C777 clock technology. **B**

DA16X Standard 192kHz sampling rates; C777 clock technology; and optional Symphony, Pro Tools HD and FireWire expansion cards. **C**

Duet Two mic pres, two I/O Apogee AD/DA. 96kHz sample rates. **A**

Ensemble Four mic pres, eight I/O Apogee AD/DA. 192kHz sample rates. **B**

ONE One mic pre, two channel D/A, one internal condenser microphone. 48kHz sample rates. **A**

Rosetta 200

Two-channel A/D D/A; 192k sampling rates; optional Symphony, Pro Tools HD, and FireWire expansion cards; UV22HR, and SoftLimit. **B**

Rosetta 800-192

A/D D/A; 192k sampling rates (standard); optional Symphony, Pro Tools HD, and FireWire expansion cards; UV22HR, and SoftLimit. **C**

Symphony 64 PCIe

Host card for Rosetta series and X-series. 64 I/O AD/DA, two cards per MacPro. **A**

Symphony Mobile

Host card for Rosetta series and X-series. 32 I/O AD/DA. **A**

X-DIGI-HD Digidesign HD/HD Accel X series and Rosetta series expansion card. **A**

X-FIREWIRE

FireWire IEEE X series and Rosetta series expansion card. **A**

X-Symphony

Symphony X-series and Rosetta series expansion card. **A**

X-VIDEO Video card for Big Ben. **A**

ATI Audio Technologies Inc.

ADAC-2 24-bit 192kHz D-to-A/24-bit 96kHz A-to-D audio converter w/sample rate converter. **B**

DM200 Stereo 24-bit/96kHz D-to-A Conv, AES/EBU, SPDIF In, metered w/balanced XLR stereo out. **A**

DM500 Digital audio monitor, with portable carry case and battery pack. **A**

DM500-1 Digital Audio Monitor, desktop mounting. **A**

DM500-2 Digital Audio Monitor, desktop mounting. **A**

UADC-1 Analogue to Digital Audio Converter/Switch. **A**

Audient

Black ADC Two channel analogue to digital converter for Black Series racks, supports sample rates of up to 192kHz and 24-bit. **A**

Black Time Machine

Master word clock generator for Black Series racks, low jitter up to 192kHz. **A**

Audio Design Reading Ltd

EuroRack System

Four AES channel router/mixer and level manager, A/D and D/A converters, SRC AES distribution amp, and GPI controller. **C**

Probox 8

2x5 AES distribution amplifier. **A**

Audionics

DA210D Digital Distribution Amplifier

AES digital distribution amp w/sample rate conversions, RE framing to an external REF signal, convenient analogue monitor output. **B**

DA210E and DA210T Distribution Amplifiers

Five stereo output, electronically-balanced analogue DA. **B**

Benchmark

BM-ADC1 Two-channel 24-bit 192kHz A to D converter. **C**

BM-ADC1/USB

Two-channel 24-bit 192kHz A to D converter with USB audio connectivity. **C**

BM-DAC1 Two-channel 24-bit 192kHz D to A converter. **B**

BM-DAC1/USB

Two-channel 24-bit 192kHz D to A converter with USB audio connectivity. **B**

BM-DAC1HDR

R/C, DAC1PRE two-channel pre amp with 24-bit 192kHz D to A conv, USB connectivity. **C**

BM-DAC1PRE

Two channel pre amp with 24-bit 192kHz D to A converter and USB connectivity. **C**

Blue Microphones

Icicle XLR to USB converter and preamp. **A**

Burl

B2 Bomber ADC: hybrid circuit with a proprietary transformer, Burl Audio BX1, discrete class-A, zero feedback, zero capacitor signal path. **D**

DAD

DAD AX24 192 PHD

Latest version of the AX24 eight-channel ultra-high-quality AD/DA audio converter. Can be integrated with Avid Pro Tools or Euphonix MC-Pro. **D**

D and R

Sycos 24-bit/96kHz A/D to D/A convertor. **C**

Dangerous Music

Dangerous DAC-ST

Mastering quality stereo D/A converter expansion module for monitor ST. Digital input switching of four digital inputs via ST Remote. **B**

dCS

dCS 905 Two-channel, 24-bit, DSD-compatible A/D converter with 32 to 192kHz sample rates. **D**

dCS 955 D/A conv with up to 192kHz sampling rates, DSD, mute, phase, de-emphasis, onboard ARC, output level trim and digital volume control. **D**

dCS 974 DSD-comp. D/D sample rate conv w/11.025 to 192kHz sample rates, AES/EBU, SPDIF. **D**

DirectOut Technologies

PRODUCER.COM

MADI converter and signal embedder/de-embedder for transmission of Talkback, red light, GPIO, serial signals and AES, ADAT, analogue audio. **C**

Drawmer

DMS-5 M-Clock Plus

Master clock/dual sample rate converter. **B**

DMS-4 M-Clock Lite

AES Grade one master clock. **B**

DMS-3 A2D2

Dual Output A/D converter. **B**

HQ Precision Pre-amp/DAC. **C**

Focusrite

ISA 8 Channel ADC Option

Optional eight channel 24 bit A-D converter for ISA828. **B**

ISA Stereo ADC Option

Optional two channel 24-bit A-D converter for ISA One and ISA430 MkII. **A**

Gefen

TV analogue to Digital Audio Adapter

Converts analogue left/right RCA-style audio conns to digital S/PDIF or TOSLink outputs. **A**

Genelec

AD9200A Eight-channel 24-bit/192kHz A-D converter providing eight analogue inputs and 4x AES stereo outputs for the 7200 series. **A**

Graham Patten Systems

ADAT-1 Eight input, 20-bit line analogue to ADAT optical; 44.1 and 48kHz sample rates and WC. **B**

ADAT-2 Eight input, 44.1/48kHz, 20-bit line level analogue to ADAT optical converter. **B**

ADAT-3/A0 AES digital to ADAT converter featuring four XLR inputs, 30Hz to 50kHz sample rate chase, 9-pin D-sub control port, WC and LED meters. **A**

ADAT-3/A2 AES digital to ADAT converter featuring four XLR inputs, twin sample rate converters, 30 to 50kHz sample rate chase, WC and LED meters. **B**

ADAT-3/A4 AES digital to ADAT converter featuring four XLR inputs, four sample rate converters, 30 to 50kHz sample rate chase, WC and LED meters. **B**

ADAT-3/B0 AES digital to ADAT converter featuring four BNC inputs, 30 to 50kHz sample rate chase, 9-pin D-sub control port, plus WC and LED meters. **A**

ADAT-3/B2 AES digital to ADAT converter with four BNC inputs, twin sample rate converters, 30 to 50kHz sample rate chase, plus WC and LED meters. **B**

ADAT-3/B4 AES digital to ADAT converter. Four BNC inputs; four sample rate converters; 30Hz to 50kHz sample rate chase; WC, LED meters. **B**

ADAT-4/A ADAT to AES converter: ADAT optical input, four XLR AES3 outs, 30Hz to 50kHz sample rate chase and word clock (Part of the SoundPals series.) **A**

ADAT-4/B ADAT to AES converter featuring ADAT optical input, four BNC AES3-ID outputs, 30 to 50kHz sample rate chase support and word clock. **A**

ADC-20/44 A/D converter featuring 20-bit, 44.1kHz sample rate and sample rate chase (30 to 50kHz). Battery or mains operable. **A**

ADC-20/48 A/D converter featuring 20-bit, 48kHz sample rate, 90dB dynamic range, and sample rate chase (30Hz-50kHz). Battery or AC powered. **A**

DAC-20 20-bit D/A conv, 48kHz sample rate, 30-50kHz sample chase, vol control, headphone jack. **A**

Grimm Audio

AD1 Lowest distortion AD converter. **E**

CC1 Ultra low jitter master clock. **C**

TPM Mastering quality line cable. **A**

iZ Technology

ADA - AD/DA converters

Eight, 16, or 24 channels of Nyquist A/D and D/A conversion, optional direct interface with Logic, ProTools, Nuendo, REAPER, and other DAWs. **D**

ADA Classic

Digital converter, MADI config, up to 24-in and 24-out in any combination of eight channels. **E**

ADA Nyquist

Digital converter MADI config, up to 24-in and 24 out in any combination of eight channels. **E**

ADA S-Nyquist

Digital converter with MADI config up to 24-in and 24-out in any comb. of eight channels. **E**

Lynx Studio Technology

Aurora 16 16-channel, 24-bit/192kHz, single/dual wire A/D and D/A converter with expansion port, remote control options, MIDI I/O, and AES/EBU. **C**

Aurora 16-VT

Variable trim model Aurora 16 16-channel, 24-bit/192kHz, single/dual wire A/D and D/A converter w/expansion port, remote control options, MIDI I/O, and AES/EBU. **C**

Aurora 16-VTHD

Variable trim model Aurora 16-VT with LT-HD preinstalled for connectivity to Pro Tools|HD systems. **C**

Aurora 16HD
Aurora 16 with LT-HD preinstalled for connectivity to Pro Tools|HD systems **C**

Aurora 8HD
Aurora eight with LT-HD pre-installed for connectivity to Pro Tools|HD systems. **C**

Aurora 8 Eight-channel, 24-bit/192kHz, single/dual wireA/D and D/A conv with expansion port, remote control options, MIDI I/O, AES/EBU. **C**

Aurora 8-FW
Aurora 8 with LT-FW preinstalled for 16 I/O channels. **C**

LT-ADAT LSlot expansion card for Aurora eight and Aurora 16 with 16 ADAT I/O channels, dual Lightpipe I/O, and sample-accurate sync. **A**

LT-FW FireWire400 interface for Lynx Aurora AD/DA converters that allows 16 channels of analogue and digital I/O at sample rates up to 96kHz (or 16 channels at 192kHz). **A**

LT-HD ProTools|HD LSlot expansion card for Aurora eight and Aurora 16 with up to 32 I/O channels at sample rates to 192kHz that allows interface and control via all versions of Pro Tools|HD. **A**

LT-MADI MADI LSlot expansion card for Aurora eight and Aurora 16 with up to 64 I/O channels with Optical I/O and Coaxial I/O. **A**

M-Audio

CO2 Coaxial SPDIF-SPDIF optical with routing, 5Hz to 50kHz freq resp, RCA and TOSLink. **A**

Manley Laboratories

The WAVE DAC/pre-amp for mastering. **D**

Merging Technologies

Sphynx two
High end modular two, four, six, or eight channels AD and DA conv. Specified PCM 48, 96, 192kHz and DXD/DSD for SACD production. Digital I/O options MADI, AES, SDIF. **D**

Mytek Digital

8X96 ADC 2U eight-channel 24-bit, 96kHz, A/D converter including AES/EBU connectors (optional ADAT, TDIF, and Sonic I/O available). **C**

8X96 DAC 2U eight ch, 24-bit, 96kHz D/A converter feat. AES/EBU connectors w/optional ADAT, TDIF, Sonic I/O. **C**

Stereo 96 ADC
1U battery-operable, eight-channel, 24-bit, 96kHz A/D featuring word clock and XLR, BNC, AES/EBU and SPDIF I/O. **B**

Stereo 96 DAC
Battery-operable, eight-channel, 24-bit D/A supporting 44.1 to 96kHz with XLR, BNC, 1/4-inch, AES/EBU and SPDIF I/O. **B**

Prism Sound

AD-2 Two channel ADC. Four noise shaping curves, simultaneous 96kHz/24-bit and 44.1kHz/16-bit outputs; memory; AES-3 digital interface; DRE hi-bit recording. **D**

DA-2 Two channel DAC. 24-bit with up to 96kHz sample rates; AES 3 interface; high jitter attenuation; and DRE decoding for hi-bit DAT recording. **D**

RME

ADI-2 Two-channel AD/DA converter, 32-192kHz sample rate, analogue, ADAT, SPDIF AES/EBU. **A**

ADI8-DS 24-bit eight-channel A/D and D/A converter with 44.1,48 and 96kHz sample rates, word clock and Yamaha O2R bit-splitting function. **C**

ADI8-DS Broadcast
24-bit/96 kHz, eight-channel AD/DA-Converter, 19-inch, 1U,. Additional 6dB input/output gain for use in broadcast applications. **C**

ADI8-QS M 24-bit eight-channel A/D and D/A converter with up to 192 kHz rate and MADI I/O as well as ADAT and AES/EBU, remote controllable. **C**

SM Pro Audio

ADDA 192 Analogue/digital converter. **A**

Solid State Logic

Alpha-Link MADI AX
High quality 64 ch MADI to 24 ch ADAT and 24 ch analogue AD/DA converter. **C**

Alpha-Link MADI SX
High quality 64 ch MADI to 24 ch AES/EBU and 24 ch analogue AD/DA converter. **C**

Delta-Link MADI HD
Pro Tools HD¬Æ to MADI interface. Delta Link MADI HD can take the place of up to four 192 digital I/Os. **D**

Sonic Core

A16 Ultra 24-bit, 16-ch word clock with SMUX, FireWire port, VU meters, LED meters, plus 1/4-inch, TOSlink, BNC, FireWire, ADAT connectors. **B**

Sonifex

RB-ADDA Combined A/D and D/A converter (24-bit, 96kHz capable) (1U). **A**

RB-ADDA2 Combined A/D and D/A converter (24-bit, 192kHz capable) (1U). **B**

RB-DAC1 Digital to analogue converter. **A**

Stagetec

Nexus Modular routing system handling between four and 4096 I/Os supporting virtually all audio formats. Audio-format conversion, A/D and D/A, audio processing, data transmission. **X**

Symetrix

Lucid 88192 A/D and D/A Converter
Eight channel, analogue to digital/digital to analogue, multi-format converter. Applications: studio, broadcast, post-production. **C**

Telos Systems

Hx1/Hx2 Digital Hybrid Telephone Interface
Achieve full control of POTS signals from even unruly mobile calls. New advanced algorithms make the Hx a revolutionary hybrid. **A**

Zephyr Xport Digital Audio Transceiver
Connect analogue phone lines from the field to Zephyr Xstream ISDN codec at the studio with the highest fidelity low-bitrate coding avail. **C**

PROJECT STUDIO REFLEXION FILTER*
WORTH £110 inc VAT / €110 plus Tax WITH SELECTED sE MICROPHONES*
Free Project Studio Reflexion Filter using sE Patent Pending
Multilayer Technology with selected sE Microphones*
Available at Point of Purchase in sE Authorised Stockists
more info: www.seelectronics.com/PSRF.html
• Free sE Project Studio Reflexion Filter with every purchase of: sE2200T, 2300a,
4400a, T2, Z5600a II, Gemini II, Gemini III, 65, 63500, Voodoo VR1, Voodoo VR2
Offer Valid While Stocks Last
0845.500.2.500
www.sonic-distribution.com
SONIC
sE
Sound Engineering
www.seelectronics.com

TL Audio

DO-8 Eight channel ADAT interface card, 24-bit, up to 96kHz, wordclock. **A**

DO-F FAT Firewire interface for Fat Track. **A**

DO-F M1F Firewire interface for M1F eight, M1F 12. **B**

DO-4 Four channel digital output card, 24-bit 48-96KHz, SPDIF coaxial. **A**

DO-2 Mono/stereo digital output card, 24-bit 48-96KHz, SPDIF coaxial. **A**

Universal Audio

2192 Master Audio Interface

Ultra low noise 44.one-192kHz, discrete class-A signal path, realtime transcoding between digital formats,AES/EBU, S/PDIF, ADAT. **C**

Weiss

ADC2 Stereo 24-bit (44.1kHz to 192kHz) A/D converter, mic pres and digital compressor. **D**

DAC1 Class A stereo 24-bit (44.1kHz to 192kHz) D/A converter. **D**

DAC2 Firewire stereo 24-bit (44.1kHz to 192kHz) D/A converter. **D**

Yamaha

AD8HR Eight-channel 24-bit A/D converter with eight RC mic pre-amps with phantom power. **C**

DA824 Eight-channel 24-bit D/A converter. **B**

Codecs

AEQ

PHOENIX MOBILE

IP audiocodec system and a versatile communications platform (POTS, ISDN, 3G, GSM, INMARSAT) lightweight, portable unit. **C**

PHOENIX STUDIO

IP audiocodec, single 1U rack-mountable case, stereo analogue and digital I/O. ISDN, 3G, GSM, INMARSAT, POTS options. **C**

TH-02 EX Digital telephone hybrid with frequency extender incorporated. Capable of operating with single or dual lines. **B**

APT Ltd.

WorldCast Eclipse

Perfect for STLs, this most flexible stereo IP audio codec offers linear audio and all the major audio algorithms over IP, ISDN & X.21/V.35. **D**

WorldCast Equinox

Stereo audio codec: multi-algorithm audio across IP & ISDN links on pro grade platform. **D**

WorldCast Horizon

Popular and affordable IP audio codec offering professional broadcast quality & reliability. Delivers linear audio & Enhanced apt-X over IP. **C**

WorldCast Meridian

Multi-algorithm, fully duplex, stereo audio codec; audio over IP and X.21/V.35 links. **D**

WorldNet Oslo

A modular, multiple ch multiplexer: transport quality audio, video, voice, data on T1, E1, IP. **D**

Audio Design Reading/Prodys

ProntoNet LC+ Audio Codec

ISDN, IP and X21 Codec, G711, G722, MPEG Layer II/III PCM (16, 20 and 24bits), Aux data, Analogue and AES I/O, GPIO. **D**

CCS Musicam

CCS Prima LT

Prima LT audio codec, mpeg l2/three, with built-in terminal adapter. **D**

CCS Team TM-B

TEAM rack-base multi-format codec system. **D**

Comrex

Access Broadcast codec **X**

Prodys

Kronos 19-inch 4U Module Frame, Multiple Audio Codec, E1/T1, Ip Control, optional Aptx. **D**

Nereus 3U Rack frame Multiple Audio IP, ISDN, X.21 Codec, G722, MPEG Layer II/III, MPEG 2/4, AAC LC/LD/HE, Enhanced apt-X. **D**

Nomada IP Portable Audio Codec

Portable three input/two output Ch IP Audio Codec, G711,G722, Mpeg Layer II & III, PCM. **D**

ProntoNet IP Audio Codec

IP,ISDN & X21 Codec, G722, Mpeg Layer II & III Mpeg2/4 Aac Lc/Ld, Apt-X, Enhanced Apt-X **D**

Sonifex

DHY-03 Single automatic digital TBU (telephone balance unit). **B**

HY-03 Automatic analogue TBU (telephone balance unit). **B**

Telos Systems

Z/IP ONE IP Codec

This 1RU Zephyr intuitively adapts to public IP network conds to provide best possible audio quality, even behind NATS and firewalls. **B**

Zephyr iPort MPEG Gateway

Transport multiple channels of stereo audio across IP networks with guaranteed QoS, such as T1 and T3 connections. **D**

Zephyr XSTREAM Digital Audio Network Transceivers

World's leading ISDN codec, compatible with the widest variety of third party codecs. Choose from studio, portable, and mixer versions. **D**

Zephyr/IP Mixer

Enjoy all the versatility of the Zephyr I/P with the utility of a digital four-channel mixer in a rugged, portable chassis. **D**

Zephyr/IP Studio Version

High-quality, reliable, audio-over-internet for remote broadcasts and connecting studios. Connect with other Z/IPs through firewalls. **C**

Worldcast

Astral Pro IP audio codec with multiple algorithms, facility remote control and audio back-up. **C**

Equinox Professional stereo audio codec offering IP, ISDN and X.21/V.35 connections. **D**

Horizon Fully duplex, stereo codec for broadcast quality audio over IP networks using linear audio or Enhanced apt-X. **C**

WorldNet Oslo Multiplexer

Modular, multiple channel multiplexer to transport high quality audio content, data and voice on a single T1, E1 or IP link. **D**

YELLOWTEC

b-line Digital dual hybrid, ISDN or POTS with adaptive echo cancelling. Control via DTMF, TTL/Relais, Talkmaster software or external keypad. **C**

You/Com Audiocommunicatie BV

MXTS multi-programme DVB/MPEG/AAC Audio Encoder

Multi-program DVB/MPEG audio encoder. Converts audio signals inc. MP2, AAC, MP3, WMA (IP) into ASI TS stream for DVB-C, -S, -T. **F**

PARROT Wireless ENG Flashrecorder and Codec

ENG MP3 flash recorder and communication device. GSM network for live reports and to send top quality audio files to the studio. **B**

WebRadio (Internet) Receiver for Closed Usergroups

Apps: in-store music, in-house distribution of radio programs, expatriate radio, hotel radio, community hotel radio, community radio. **A**

Networked Audio

AEQ

TITAN AEQ's new TITAN Matrix Concentrator allows the AEQ BC2000D router to accommodate up to 5120 X 5120 audio channels. **X**

Aphex Systems

Model 824 Anaconda distribution hub with four transmitters. **C**

Model 828 Anaconda 64 channel bi-dir. digital snake. **D**

Audio Design Reading Ltd

NetClock Broadcast and studio real-time clock operating directly from a LAN NTP server. Including programable back timer. **A**

Audionics

eMM88 LAN Enabled 8x8 Audio Combiner

1U, LAN-controlled unit for mixing eight stereo analogue inputs to eight outputs. **C**

eMX88 LAN Enabled 8x8 Audio Router

1U, 19-inch rackmount unit for routing eight stereo analogue inputs to any or all of eight stereo analogue outputs. **C**

eWM88 LAN Enabled eight-Channel Audio Mixer

1U, 19-inch rackmount unit. Eight channels of gain control with add. master mix output. **C**

Aviom

6416dio 2U digital I/O module. 16 AES3 digital inputs, 16 AES3 digital outputs to a Pro64 audio network. DB25 or BNC connectors available. **X**

6416i 2U A/D input module, converts 16 bal line-level analogue inputs (XLR) to a Pro64 audio network. 16 bal line-level analogue thrus (DB25). **X**

6416m 3U R/C mic input module, 16 state-of-the-art mic-level inputs (XLR) for a Pro64 network. **X**

6416o 2U output module. Provides 16 balanced mic- or line-level outputs from a Pro64 network. **X**

6416o v.2 2U output module. 16 balanced mic- or line-level outputs (+24dBu, +18dBu, +4dBu) from Pro64 network. Per ch output level switches. **X**

6416Y2 Mini-YGDAI format card. Fits into Yamaha digital console slots to input/output 16 channels of digital audio in a Pro64 network. **X**

A-16CS Optional R/C surface for A-16R rack-mount mixer. Includes same features as the A-16II. **X**

A-16D Half-rack sized Pro16 A-Net Distributor, features one A-Net In and eight A-Net Outs. **X**

A-16D Pro 2U Pro16 A-Net distributor that also supplies DC power to Aviom personal mixer products, features one A-Net In and eight A-Net Outs, all with Neutrik EtherCon connectors. **X**

A-16II Personal mixer w/channel volume, grouping, pan, stereo spread, master volume controls, 16 custom mix memories. **X**

A-16R Rack-mounted personal mixer. All features of A-16II personal mixer, bal outputs, stereo bal insert points, and stereo auxiliary mix input. **X**

AN-16/i 1U Pro16 A/D input module, converts 16 line-level analogue channels into uncompressed, full bandwidth, 24-bit digital data. **X**

AN-16/i-M 3U Pro16 mic input module. 16 mic/line-level ins (XLR/TRS combo jacks): audio distribution, digital multi-core, and Personal Mixers. **X**

AN-16/o v.4

1U Pro16 D/A line-level output module. 16 balanced outputs (+24 dBu, +18 dBu, +4 dBu, mic level settings per channel pair) : two DB25 outputs, three digital network conns. **X**

AN-16SBR 1U system bridge with four A-Net ports and one Bridge port. Combines up to four Pro16 A-Net streams onto a single Cat-5e cable. **X**

ASI 1U A-Net Systems Interface. Allows Pro16 Series Personal Mixers and output devices to interface with a Pro64 audio network. **X**

AV-M8 1U A/D mic input module. Six mic-level and two bal line-/mic-level inputs to Pro16 system, ADAT In and ADAT Out for cascading two modules. **X**

AV-P2 Provides two analogue outputs from a Pro16 digital audio stream. Rotary channel selection switch with selectable output levels. **X**

Optocore SANE

AVIOM16/o-Y1
Mini-YGDAI format card. Fits into Yamaha digital console expansion slots to assign/send 16 channels of digital audio to Pro16 Personal Mixers or output modules. **X**

MCS Mic Control Surface. Real-time control of multiple 6416m modules, control selected channel's gain, phase, mute, pad, +48V phantom power, and low cut filter. **X**

MH10 1U 10-port Merger Hub. Supports bidirectional parallel connections in a Pro64 network. Three channel-routing configurations, supports redundant cable paths. **X**

MH10f 1U 10-port Merger Hub. Supports bi-dir. parallel Pro64 conns w/integ. fibre optic connectivity.**X**

RCI 1U Remote Control Interface for Pro64 networks. With the MCS it offers remote control of up to 64 channels of 6416m inputs. **X**

Axia Audio

Axia Audio Nodes, Analogue, AES/EBU and Mic
Axia Audio Nodes connect via standard Ethernet to transport and route broadcast-quality live audio, up to 10,000 streams per system. **C**

Axia IP-Intercom System
IP-Intercom stations connect via Ethernet to send Intercom audio anywhere,even to air. Many rackmount and console-drop-in panels available. **C**

PathfinderPC Audio Routing Control Software
Automates switching of Axia Livewire routing networks. Manual or triggered execution of single route changes or multi-event salvos. **C**

DHD

52/MB MADI breakout system/stagebox with HD-SDI modules and remote analogue gain control from router, mixer, or software. **E**

52/XR 4096x4096 fully-redundant MADI router with powerful routing and scheduling software, DSP and logic functions, and hardware panels. **F**

Equipson WORK

LM series LM-three series: Ethernet/DMX and DMX/Ethernet converters. LM-four Power: The firt DMX/Ethernet LED driver. **A**

Gefen

1:16 Audio Distribution Amplifier
Splits analogue audio and distributes it to up to 16 devices with extension up to one,000 feet.**A**

1:8 Audio Distribution Amplifier
Splits one analogue audio signal and distributes it to as many as eight separate audio devices.**A**

1:4 Audio Distribution Amplifier
Sends one analogue signal to four separate locations with extension to one,000 feet. A

TV Digital Audio Switcher
Switch any two TOSLINK digital audio sources or add a second one to your audio system. **A**

Harrison Consoles

Xrange I/O Audio routing via gigabit Ethernet and MADI, MADI conversion to/from analogue or AES, 64-bit audio paths, graphical multi-user save/recall. **X**

Hear Technologies

Hear Back 4PAK
Hub, 4x Mixers, 4x 50ft CAT5e cables and D-sub to TRS Loom. **C**

Hear Back Hub
Hub for Hear Back Personal Monitor Mixer. **B**

Hear Back Mixer
Mixer for Hear Back Personal Monitor Mixer. **A**

XTENDIN ADAT In, extend ADAT Optical cables to 500ft.**A**

XTENDOUT ADAT Out, extend ADAT Optical cables up to 500ft. **A**

Klotz Digital

OCTO-BUS Audio Network
Digital CAT5 audio network solution for expanding the VADIS system with daisy-chained eight-channel breakout boxes. **X**

VADIS LCD Free programmable control panel with LCD buttons used to control the VADIS system. **X**

VADIS Router
Family of modular routers for audio routing, audio processing, and audio format conv. **X**

Linear Acoustic

e216-channel Backhaul Encoder and Decoder
Error-free backhaul of 20kHz audio on a single 20-bit 48kHz AES channel, <1 frame total encode/decode latency, video rate indpt. **E**

Listen Technologies

Wireless Audio Distribution
Wireless audio products used in auditory assistance, language interpretation, soundfield, conferencing, tour group. **B**

Little Labs

Digital Audio Router
Convolution reverb for Mac OSx and WinXP. **C**

NetCIRA

ES-1 Receiver module. Single parallel channel. **A**

ES-1 Pro Prof receiver module. Single parallel channel.**A**

ES-1A Amplified receiver module. Single 20W/8 ≈í¬© amplified channel. **A**

ES-2 Receiver module. Dual independent channel.**A**

ES-2 Pro Pro receiver module. Dual independent ch. **A**

ES-2A Amplified receiver module. Dual 10W/8≈í¬© amplified channel. **A**

ES6300 Receiver module SP system. **A**

I/O-1C AES/EBU digital I/O card for MS-88. **A**

I/O-2C Analogue I/O card for MS-88. **A**

LR-1 Local remote control. **A**

MI-1 AES/EBU digital input card (XLR). **A**

MI-2 Balanced analogue line input card (XLR). **A**

MI-3 Unbalanced analogue line input card (RCA). **A**

MI-4 ADAT input card. **A**

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RSS by Roland
S1608 Digital Snake

MI-5 Balanced analogue Ine input card. **A**
MS-8 Eight-channel master/slave unit. **B**
MS-88 Eight-channel master/slave unit/bi-dir. **B**
SO-1 AES/EBU digital output card (XLR). **A**
SO-2 Balanced analogue line output card (XLR). **A**
SO-3 Unbalanced analogue line output card. **A**
SO-4 ADAT output card. **A**
SO-5 Balanced analogue line output card. **A**

Neutrik

etherCON Ruggadised and lockable RJ45 connector system. CAT 5 or CAT6. **A**

opticalCON Neutrik opticalCON is a ruggedised and dirt protected fibre optic connector system. **A**

Phono (RCA)

The Profi RCA connectors make ground before signal contact and break signal before ground: No disturbing noise/broken speaker cones. **A**

Plugs Neutrik's plugs serve all applications such as guitar applications, audio cables, snakes, speakers, amplifiers and mixing desks. **A**

powerCON Lockable, robust and reliable three-pole equip (AC) connector with high current capacity. **A**

speakON Speaker connectors. Industry-standard connectors for amplifier/loudspeakers. **A**

XLR Connectors

XLR connectors inc. a unisex cable connector and special versions for enhanced RF screening, heavy duty and high end applications. **A**

Optocore

SANE Digital networking protocol **X**

RANE

Mongoose 32x32 network audio converter/router. **B**

Riedel

RockNet Digital audio network. Distributes 160 digital broadcast quality audio channels (24-bit/96 kHz) over a redundant CAT-five ring topology. **D**

RME

MADI Bridge

8x64 ch MADI Switcher/router/patchbay. **C**

RSS by Roland

S-0808 Digital Snake Ultra Portable

Eight inputs x eight outputs, Compact, light-weight, rugged External battery powered or embedded power over REAC featuring Balanced, TRS and Hi-Z inputs compatible with V-Mixers and Digital Snakes **C**

S-0816 Digital Snake FOH/SPLIT

Sixteen output, eight input, 24-bit audio transfer via cat5 featuring remote-control preamps, use with S-1608 stagebox and S-4000SP for splits. **C**

S-1608 Digital Snake Stagebox

Sixteen input, eight return, 24-bit audio transfer via cat5 featuring remote-control preamps, use with one or more S-0816 FOH unit. **C**

S-4000 Modular Digital Snake

40-channel 24-bit digital audio transfer system via cat5, remote-control preamps, configurable I/O with analogue and AES/EBU options. **E**

S-4000D REAC Split unit

REAC splitter w/embedded power, REAC in/out, eight splits w/embedded power over cat5. **C**

S-4000H Fixed FOH Digital Snake

40-ch 24-bit digital audio transfer system via cat5, remote-control preamps, fixed 32-in/eight-out on Dsub to XLR tails (SCA41 cable set). **X**

S-4000M REAC Merge unit

Merge up to four REAC devices into a single REAC stream, Power REAC devices supporting embedded power, assign channels automatically with autoconfig. **C**

SPOT THE DIFFERENCE
The picture on the right shows the Holophone H3D 5.1 surround sound microphone. Equipped with 5 DPA capsules it is now available for hire from Richmond Film Services for £40 a day. The picture on the left shows a toy dinosaur.*
For more information on the Holophone microphone call us on 020 8940 6077, or you can visit our website at www.richmondfilmservices.co.uk.
RICHMOND FILM SERVICES
*We do not hire toy dinosaurs

S-4000R Remote Control

Control individual digital snake channel gain, phantom and pad from FOH or stage. Feat. 1db gain steps, channel meter, 10 scene memory. **C**

S-4000SP Splitter

Dual five-port gigabit switching hubs fea. 1U rackmount and dual power supply for use with S-4000, S-1608, S0816, and M-400 systems. **C**

S-MADI REAC-MADI Bridge

The S-MADI REAC Bridge is a bi-directional signal converter between REAC and MADI. This bridge enables connectivity between MADI-equipped digital audio mixers/systems to any REAC-based devices inc V-Mixers and M-48 **D**

S-OPT REAC cat5e to optical converter allows REAC Digital Audio sends up to two.4KM over optical cable. Ultra low latency **C**

Stagetec

Nexus Modular routing system handling between four and 4096 I/Os. Audio-format conversion, A/D and D/A, audio processing, data transmission. **X**

Studer

Route 6000 Hi-capacity audio routing/processing system. **X**

Symetrix

Symetrix 581E Distribution Amplifier

Single rack space 4X4 distribution amplifier. Applications: broadcast, installed sound. **X**

Symetrix ARC Wall Panel Remote Controls

Product line of wall mount remote controls for Symetrix DSP products. **A**

Symetrix RC Series of Standard Remote Controls

Product line of wall mount and table top remote controls for Symetrix products. **A**

SymNet BreakIn12

Analogue audio input channel expander for SymLink hardware. Twelve mic/line-selectable inputs and no onboard DSP. **C**

SymNet BreakOut12

Analogue audio output channel expander for SymLink hardware. Featuring twelve balanced line level outputs and no onboard DSP. **C**

SymNet CobraLink

Bridge SymLink hardware to industry standard CobraNet (audio over Ethernet). **C**

SymNet Control I/O

Single rack space unit expands SymNet's ability to control/be controlled externally. **A**

SymNet Express 12x4 Cobra

Integrated, open architecturesolution for routing and processing commercial audio. **D**

SymNet Express 4x12 Cobra

CobraNet integrated, open architecture solution for routing and processing audios. **C**

SymNet Express 4x4 Cobra

CobraNet integrated, open architecture solution for routing and processing audio. **C**

SymNet Express 8x8 Cobra

CobraNet integrated, open architecture solution for routing and processing audio. **C**

Telos Systems

iQ6 Six-Line Telco Gateway for iQ

Designed for Axia's new iQ console system, controlled by the iQ Telco Expansion Frame and connects to Axia network via CAT-five cable. **B**

Nx6/Nx12 Talk Show Systems

Telos six and 12 line systems deliver clean, consistent call quality from the most challenging calls. Choose POTS or ISDN vers. **D**

VX VoIP Phone System

The world's first multi-studio VoIP phone system for broadcast. Scalable. Powerful. Share phone lines among several studios via Ethernet. **D**

Violet Audio

D32IO-A Digital audio snake terminal. **X**

UK SCREEN SOUND AWARDS THE CONCH 2010

BE PART OF THE CONCH AWARDS 2010

We have received a record number of nominations and votes this year and the shortlists will be announced on the 18th August 2010.

We would like to thank everyone who has nominated or voted this year and we would also like to thank our sponsors for their continued support.

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Ableton Live 8

Core Software/Systems

Ableton

Ableton Live 8
Performing, sequencing and recording SW. **A**

Ableton Live Intro
Introductory version of Ableton's performing, sequencing and recording software. **A**

Ableton Suite 8
Unique performing, sequencing and recording software with all instruments and content. **B**

Adobe

Audition3 All-in-one toolset for music, radio spots, and audio resotration. Integrates audio and video. **A**

Soundbooth CS3
On-clip controls for fast edits and intuitive, task-based tools to clean up recordings, voice-overs,, modify sound effects and more. **A**

AMS-Neve

AudioFile SC/X
96-track recorder/editor, dedicated controller. **G**

Apple

Final Cut Studio
Final Cut Pro 6, Motion 3, Soundtrack Pro 2, Color, Compressor 3, and DVD Studio Pro 4. **B**

Logic Express
Music composition/production software, audio/MIDI tools, software instruments/effects. **A**

Logic Pro Sequencing/audio app with a comprehensive set of software instruments and plug-ins. **A**

Logic Studio 2
Music production software **A**

Arturia

CS-80V 1.5 Two new oscillators, new Settings window, Ring Modulator improvements on Chorus. **A**

Mini Moog V 1.5
Improvements to the audio engine and strives, improved filter and envelope, reshaped Saw-Ramp and Triangle waveforms. **A**

Moog Modular V 2.0
New ergonomics, new audio possibilities. **A**

Storm 3 New features include choose instruments, effects, samples, or other Rewire applications from the Resources Browser. **A**

Audiofile Engineering

Wave Editor
An audio editor designed to take advantage of Core Audio, Quartz, and other OS X features. **A**

Avid

003 Factory
Pro Tools LE FireWire audio/MIDI interface with integrated control surface. **C**

003 Factory Complete
Pro Tools LE Music Creation/Prod System Bundled with Complete Production Toolkit. **D**

003 Rack Factory
Pro Tools LE Rackmountable FireWire audio/MIDI interface with extra plug-in bundle. **C**

003 Rack Factory Complete
Pro Tools LE Music Creation/Production System Bundled with Complete Production Toolkit. **D**

003 Rack+ Factory
Pro Tools LE Rackmountable FireWire audio/MIDI interface with eight mic pre-amplifiers. **C**

Eleven Rack
Pro Tools LE Music Creation/Hyper-realistic guitar amp and effects tones with a dual-DSP-powered interface. **B**

Mbox 2 Pro Tools LE Compact USB audio interface with MIDI I/O, analogue and digital I/O (4x2 simultaneous channels). **A**

Mbox 2 Factory
Pro Tools LE Mbox 2 with an additional software plug-in bundle and iLok USB smart key. **A**

Mbox 2 Micro
Pro Tools LE 24-bit/48 kHz USB-powered interface with headphone /speaker out and volume wheel. **A**

Mbox 2 Mini
Pro Tools LE USB-powered analogue interface (2x2 channels of I/O). **A**

Mbox 2 Pro Pro Tools LE 24-bit/96kHz FireWire interface with analogue and digital I/O. **B**

Mbox 2 Pro Factory
Pro Tools LE Music Creation System w/add. software plug-in bundle, iLok USB smart key. **B**

Mojo SDI Video interface for integrating Avid video files and sequences with Pro Tools. **C**

PCIe to PCIe Expansion Chassis
4U rack with seven available PCIe slots that offers an easy and efficient way to expand the power of a Pro Tools|HD system. **D**

Pro Tools HD Accel Process Card
Complement the Accel Core card foundation of the Pro Tools|HD Accel system. Supercharge your system and accelerate your workflow. **D**

Pro Tools|HD 1
One HD Core card, supporting up to 32 channels of I/O and up to 96 simultaneous audio tracks (Add HD Accel cards to expand). **D**

Pro Tools|HD 3 Accel
Features one HD Core card and two HD Accel Process Cards with support for 96 I/O channels and up to 192 simultaneous audio tracks. **E**

Pro Tools|HD 2 Accel
Features one HD Core card and one HD Accel Process Card with support for 64 I/O channels and up to 192 simultaneous audio tracks. **E**

Satellite Link
Synchronize and control up to five Pro Tools|HD systems as one, with near sample-accurate lock, from a single transport. **B**

Video Satellite LE
Synchronized HD/SD video playback option for Pro Tools|HD. **A**

BIAS

Peak LE 6 Combines pro-quality recording, editing, effects processing, podcast publishing, and Red Book CD burning in one easy-to-use application. **A**

Peak Pro 6 Industry standard stereo audio editing, processing, batch file processor, and mastering application for Mac. **A**

Peak Pro XT 6
Extended technology bundle inc. Peak Pro 6, Peak Pro 6 DDP Export, SoundSoap 2, SoundSoap Pro 2 and Master Perfection Suite. **B**

SoundSaver
Easily transfer LPs and tapes to your computer, remove pops and clicks, define and name tracks, save as Wave, MP3 or send them to iTunes. **A**

Cakewalk, Inc.

SONAR 8 Producer Edition
Everything you need for recording, composing, editing, mixing, and mastering your music. **A**

Sonar 8.5 Studio or Producer recording and editing **X**

CEDAR Audio Ltd

CEDAR Cambridge Archive System
Multi-instance server system offering recording and multi-user batch processing and restoration for sound archives and libraries **G**

CEDAR Cambridge Film System
Eight-ch real-time noise suppression system: restoring/re-mastering dialogue and M and E. **G**

CEDAR Cambridge Forensic System
Filtering and noise suppression system for speech enhancement in audio forensics. **G**

CEDAR Cambridge Mastering System
An eight-channel real-time audio restoration system for mastering and re-mastering. **G**

CEDAR Cambridge Series III
8-core CEDAR Cambridge host system: multi-TB storage and advanced server capabilities. **E**

Celemony

Melodyne Analyses pitch and time of audio files and facilitates changes based on musical criteria. **A**

Cycling 74

Max/MSP Interactive, visual programming environment for real-time audio synthesis/DSP. **A**

Max/MSP/Jitter
Interactive, visual programming environment; real-time audio synthesis and DSP; video, matrix, and 3D graphics objects. **A**

Dalet

Dalet Radio Suite
Enterprise news production and music programming solution providing end-to-end workflow, record/ingest, edit, MAM, distribute. **X**

DTS

Master Audio Suite
Encoding, decoding, bit stream management **X**

East West Communications

Complete Composers Collection
A customisable collection of award-winning virtual instruments. **A**

Fab Four A virtual instrument that includes 45 instruments inspired by the sounds of the Beatles. **A**

Hollywood Strings
An advanced collection of orchestral string instruments that offers unprecedented control over sound and performance. **B**

Ministry of Rock
It's a screeching, howling, booming, clanging, clattering, bashing noise-fest of a virtual instrument. **A**

Quantum Leap Pianos
The most detailed collection of the world's finest grand pianos ever recorded in one of the temples of sound, EASTWEST STUDIOS. **A**

Fairlight

CC-1 Engine (Crystal Core)
An FPGA processor architected into a media processing engine on a PCIe card. A single CC-one engine can support up to 220 physical audio I/Os in either analogue or digital. **X**

FXpansion

BFD 2 Updated version of the acoustic drum module containing 55GB of acoustic drum samples recorded at Air Lyndhurst studios. **A**

BFD BOMB Orchestral marching band expansion for BFD and BFD2. **A**

BFD Deluxe
Expansion for BFD and BFD2. **A**

BFD Jazz and Funk
Expansion for BFD and BFD2. **A**

BFD Percussion
Percussion Expansion for BFD and BFD2. **A**

ECO Entry level version of BFD2. **A**

Harrison Consoles

Mixbus Full-featured pro DAW for music recording, editing, mixing. Analogue-style mixer. **X**

Xdubber Film Stem Recorder
64 floating-point tracks of tape-style destructive BWAV recording with video sync **X**

iZotope

RX A complete standalone application and suite of plug-ins designed for audio restoration **A**

Magix

Sequioa Purely native PC software. **X**

M-Audio

Pro Tools M-Powered 8
For M-Audio interfaces. Elastic Time in v7.4. **A**

NUENDO 5

LEADING IN NATIVE AUDIO POST

steinberg
Creativity First

facts on steinberg.net

Steinberg Cubase 5

Producer Factory
Valuable collection of plug-ins for Pro Tools LE and Pro Tools M-Powered **A**

Producer Factory Pro
Comprehensive collection of valuable plug-ins for Pro Tools M-Powered. **A**

Mackie

Tracktion 3 Audio recording and midi sequencing software with plug-in bundle. **A**

Merging Technologies

Luxor Media server storage system for audio and video production networks, including push/pull/ streaming to Merging/third-party DAWs. **E**

Ovation Live Playout media serve for Live TV , Rado, theatre and live events. Cue audio media using hot keys or playlists. Trigger MIDI, GPI/O, and DMX events. Touch screen or keypad control **D**

Pyramix Native
Pyamix Natve software of the leading DAW editing system offering up to 96 tracks 44.1khz to 192kHz for broadcast, music, post and mastering. **B**

Pyramix VS MassCore
The leading DAW Recording, editing and mixing system with Masscore DSP technology. **E**

VCube LE and SE
Hard disk video record/player software for film/TV audio post-prod: standalone or multi-system, multi-streaming centralised video network. **D**

VCube SD and HD
HD video record/player, both SD and HD configs for film/TV audio post-production. Will sync with any DAW via nine-pin or LTC **E**

Minnetonka Audio

AudioTools AWE Audio Workflow Engine
Automated processing environment. Editing, format conversion, encoding, and plug-in processing for the Mac. **A**

FastEdit 4.0
Essential Stereo Recorder and Editor. up to 32-bit, 96 kHz, mono/stereo WAV. **A**

SurCode for Dolby Digital
Standalone software for encoding and decoding Dolby Digital audio streams. Batch mode ready. **A**

SurCode for CD-DTS
Licensed and certified standalone DTS software encoder and confidence monitor for encoding surround audio CDs. **A**

SurCode for DVD-DTS
Fully licensed and certified standalone DTS software encoder and confidence monitor. Accepts six 48kHz WAV files for input. **A**

MOTU

Digital Performer 6
Mac OS X-comp: six new virtual instruments, track folders, meter bridge, film scoring. **A**

Native Instruments

Absynth 4 Semi-modular synth combining multiple synthesis techniques and granular sampling. **A**

Akoustik Piano
High-quality sample based software piano with four piano models and convolution reverb. **A**

Battery 3 Drum and percussion software sampler with vast library of high-quality percussion sounds. **A**

Elektrik Piano 1.5
Vintage piano emulation with four models and special authentic instrument presets. **A**

FM8 Modern FM-synth with easy-access user interface and semi-modular effects concept. **A**

Komplete 5
Absynth 4, Massive, Guitar Rig 3, Reaktor 5, B4 II, FM8, PRO-53, Kontakt 3, Battery 3, Akoustik Piano, Elektrik Piano **B**

Kontakt 3 Semi-modular software sampler with comprehensive library. **A**

Kore 2 Software host platform with integrated hardware controller and unified browser. **A**

Kore Electronic Experience
Six Kore Soundpacks with electronic sounds. **A**

Maschine Groove production studio combining hardware workflow and software flexibility **A**

Massive Next-gen wave-scanning SW synth with comprehensive modulation capabilities. **A**

Reaktor 5 Real-time synthesis, sampling and effects processing modular sound design studio. **A**

Notion Music

Notion 2.0 Notation-based composition and performance system with samples of the LSO. **A**

Progression Notation and tabliture composition solution for guitarists. **A**

Protégé 2.0
Notation-based composition and performance system with samples of the LSO. **A**

PreSonus

Studio One
Powerful DAW with 64 bit audio processing and elegant single window working environment. Intuitive, ultra stable and complete with extensive mastering features. **A**

Propellerhead

Reason 5 Music prod software. New Kong Drum Designer, Dr OctoRex, Blocks Mode, Live Sampling. ReWire with existing DAWs. Seamless integration with Propellerhead Record. **A**

Reason 5 upgrade from Reason 1.x-4
Upgrade to Reason 5 from existing Reason (retail or academic) versions **A**

Reason for Record Owners
Specially priced, full version of Reason for existing Record owners. **A**

Reason Record DUO
Reason and Record in one package. **A**

Reason Record DUO for Students/Teachers
Reason and Record combined in one package, specially priced for students/teachers. **A**

Record for Reason Owners
Specially priced, full version of Record for existing Reason owners. Also includes free upgrade to latest version of Reason. **A**

Record 1.5 Audio recording software. Integrates seamlessly with Reason into a single application. New Neptune pitch machine in v1.5. Acclaimed mixer modelled after SSL 9000K. **A**

ReCycle Powerful audio editing and loop creation tool. **A**

Rob Papen

Blue Easy to use cross-fusion virtual synth with an incredibly powerful sequencer and arpeggiator plus over 1700 inspirational presets. **A**

Predator Phat sounding easy to use virtual synthesiser that combines inspiring presets and first class features for contemporary music production. **A**

RG Rhythm guitar groove plug-in with five guitar types,Fender Stratocaster electric, Steel 8th, Steel 16th, Distorted, and Muted guitars. **A**

SubBoomBass
Create fresh new bass lines for any music with this ultra deep synth bass virtual instrument. **A**

RSS by Roland

SONAR Producer REAC Pack
Record up to 40 ch of pre or post mix audio up to 96kHz/24-bit direct from the REAC stream and post produce using WAV/BWAV based editing package. **B**

SADiE

H Series LiVE
Available from 64 to 128 channel versions, as 4U MADI only, or 7U expanded. Options of AES I/O, analogue line I/O, and mic I/P. **F**

PCM 4/8 Fast non destructive editing system. Four or eight I/O self contained, 4U PC turnkey solutions. **D**

PCM H8 & H16
A powerful and extremely fast non destructive editing system. Configurable for eight or 16 I/O these are rack-mount PC turnkey solutions. **E**

SADiE 6 Software only version of SADiE's acclaimed audio editing software, SADiE 6 runs on any ASIO or WDM audio hardware as well as all current SADiE 5 hardware. **C**

Solid State Logic

Soundscape V6
High performance DAW with ultra reliable 128 channel simultaneous recording, SSL plug-ins, 128 channel MADI I/O and advanced DAW editing and workflow **X**

Sonic Core

SCOPE home v4.5
Three-chip DSP and I/O system with dedicated software and plug-ins, up to 72 ch I/O. **B**

SCOPE professional v4.5
14-chip DSP processing and I/O system complete with dedicated software and plug-ins, plus more software than the Project Package. **B**

SCOPE project v4.5
Six-chip DSP processing and I/O system complete with dedicated software and plug-ins, plus more software than the Home Package. **B**

scopeFX Six-chip DSP processing and I/O system similar to Scope Project without synthesis plug-ins. **B**

Sonic Studio LLC

Amarra Computer Music Player
High res computer music player for Mac. **A**

soundBlade
Professional DAW for Macintosh supporting sample rates up to 192 and eight channels. **B**

Sony Creative Software

ACID Pro seven
DAW (digital audio workstation) powerhouse that combines full multitrack recording and mixing, complete MID. **A**

Sound Forge Pro 10
Efficiently and reliably provides editors and producers complete control over all aspects of audio editing and mastering. **A**

Vegas Pro 9
Offers an efficient and intuitive environment for professional video and broadcast production, plus DVD and Blu-ray authoring. **A**

Spectrasonics

Omnisphere
Epic Power Synth combining hybrid realtime synthesis techniques, huge Psychoacoustic sound library, many other innovative features. **A**

Stylus RMX Xpanded
Popular virtual instruments. Dramatic control over groove production and performance. **A**

Trilian Powerful Acoustic, Electric, Synth bass instrument w/numerous perf and FX features plus a massive 34GB core sound library. **A**

Steinberg

Cubase Essential 5
Personal music production system streamlined for mobile systems and smaller studios. **A**

Cubase 5 Advanced music production system, Mac and PC with new VariAudio, REVerence, VST Expression, beat creation tools and more. **A**

Cubase iC Free remote controller app for iPhone and iPod Touch for Cubase five and Cubase Studio five. **A**

Cubase Studio 5
Offers many Cubase five features at an attractive price incl. Groove Agent ONE, Beat Designer. **A**

Groove Agent 3
Virtual drummer with huge sound library, intelligent player technologies. **A**

HALion Player
Ultra-compact HALion three technology at a low price for newcomers to virtual sampling. **A**

JAMES In conjunction with Prism Sound presents

mictomaster 2010

Register to attend:

1. 22nd-23rd Oct LIPA Liverpool
2. 29th-30th Oct University of Westminster London
3. 12-13th Nov Northbrook College Worthing
4. 19th-20th Nov Leeds Met Leeds
5. 26th-27th Nov Glamorgan Uni Cardiff
6. 3rd-4th Dec Abertay Dundee

Mic To Master is a series of workshops and masterclasses on recording techniques, mixing and mastering which are designed to give engineers, producers and all other creative audio enthusiasts an opportunity to learn expert tips and tricks of the trade from recording industry professionals. Each day features 'keynote' lectures addressing specific topics, masterclasses with renowned producers and listening sessions where participants can play their own work and discuss techniques to overcome specific problems. There will also be manufacturer sessions highlighting the latest cutting edge technology, practical demonstrations to show how technology can solve problems and forums where participants can fire questions at producers and manufacturing experts.

The first event was held at Deep Blue Sound and featured guest lecturers Tony Platt, Al Stone, Simon Heyworth and Alan O'Connell, all of whom have a wealth of experience in the professional recording industry as producer and/or engineers and have worked with the likes of Jamiroquai, Mystery Jets, Depeche Mode and AC/DC.

A limited number of **free places** will be available to **students**. **Priority** will be given to participating **Universities**

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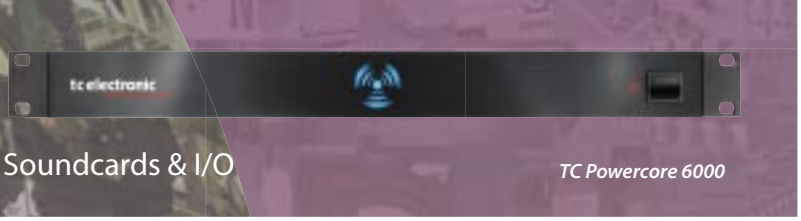

TC Powercore 6000

HALion Symphonic Orchestra
Orchestral library w/integrated player, detailed content spanning 27GB. **A**

HALion 3 VST sampler with 256 voices, ReWire support, disk streaming, wide format support, more. **A**

Nuendo Next-gen audio/post prod environment for post prod, broadcast, studio prod, live recording. **C**

Sequel 2 Easy-to-use music software for first-time computer music enthusiasts Sequel comes with a massive library of more than 5,000 loop and over 600 of ready-to-play instrument sounds. **A**

The Grand 3
Ultimate virtual piano suite across 88GB with five pianos inc. Steinway, Yamaha, and Bosendorfer, optimised VST3 audio engine. **A**

WaveLab Essential 6
Personal audio editing system for smaller recording environments, and mobile setups. **A**

WaveLab 6 Audio editing and mastering suite with full surround support, DVD-A, Red Book, full FX and restoration tools. **A**

WaveLab Studio 6
Streamlined workflow combined with many WaveLab technologies for project studios. **A**

Synthogy

Ivory II Grand Pianos
Three Grand Pianos powered by a new custom engine featuring sympathetic string resonance, half peddling, lid position and more. **A**

Ivory II Italian Grand
An Italian 10ft Concert Grand captured in exquisite detail with a huge core library and powered with the new custom engine. **A**

Ivory II Uprights
Featuring Modern Upright, Vintage Upright, Honky Tonk Barroom Upright and Tack Piano for an authentic Upright playing experience. **A**

TC Electronic

PowerCore 6000
Same DSPs in System 6000 for DAW use. **D**

PowerCore Express
PCI Express-based DSP Processor for PC and Mac with 14 included plug-ins. **A**

PowerCore FireWire
PCI-based DSP processor with 14 plug-ins. **B**

PowerCore X8
Hi power effects with eight fast DSPs ideal for high-end production environments. **C**

PowerCore X8 Sonnox
As above w/Sonnox EQ/Dynamics plug-ins. **C**

ToonTrack

EZdrummer
Multi-microphone drum software for users in need of a compact, affordable, easy to handle plug-in without compromising sound quality. **A**

Superior Drummer 2.0
Award winning high quality virtual drum sampler w/layer upon layer of in-depth features and an extensive sample and midi library. **A**

Virtual Katy

VK CNA Combines VK conformer with algorhythms for conforming using Avid change notes. **B**

VK Compare
Creates its own change plan by comparing a before and after version of a project via two video EDLs, then conforms the session. **B**

VK Conformer
Basic conforming utility which is the engine of the other products. Useful for simple cut-downs of audio based on Cut Lists (single EDL). **A**

VK Connect
Complete audio asset management database. Organises projects and versions, includes scheduling and project management. **C**

VK Premium Collection
Functionality of VK's other conforming products, and adds the ability to conform using AAF files. **C**

Soundcards & I/O

Apogee

Symphony 64 Pcle Card
DAW functionality for Symphony 64 **X**

ART

USB PHONOPLUSV2
Phono/line pre-amp w/USB **A**

USBDualPrePS
Two-channel Preamp w/USB, on board real-time monitoring, software and cable **A**

XDIRECT Active DI. **A**

ZDIRECT Passive DI. **A**

ARX

USB I/O Universal Transformer Isolated USB interface **X**

Avid

192 A/D Expansion Card
Pro Tools|HD interface option: eight-channel analogue input card for 192 I/O. **B**

192 D/A Expansion Card
Pro Tools|HD interface option: eight-channel analogue output card for 192 I/O. **B**

192 Digital Expansion Card
Pro Tools|HD interface option: eight-channel digital I/O card for 192 I/O. **B**

192 Digital I/O
Pro Tools|HD if: High-def I/O for digital I/O from various sources into Pro Tools|HD Accel. **C**

192 I/O Pro Tools|HD interface: Flagship I/O for the HD Accel system with up to 16 channels of I/O (up to 24-bit/192kHz). **D**

96 I/O Pro Tools|HD interface: eight-channel analogue, eight-channel ADAT optical, two-channel AES/EBU and S/PDIF, and word clock I/O **C**

96i I/O Pro Tools|HD interface: 16 input, two outputs (TRS), two-ch 24-bit S/PDIF I/O, to 96kHz. **C**

PRE Pro Tools|HD interface: eight-channel mic-pre with all common functions controllable from within Pro Tools. **C**

Sync HD Pro Tools|HD interface: LTC, VITC, Bi-phase, Word, Video Reference, and more. **C**

Axia Audio

Axia IP-Audio Driver for Windows 24 Stream
Software for Windows allows workstation audio to send/receive audio to/from Axia Livewire. **A**

Axia IP-Audio Driver for Windows Single Stream
SW for Windows allows workstation audio to send/receive audio to and from Axia Livewire. **A**

Centrance

AxePort Pro
USB guitar preamp with headphone out. **A**

MicPort Pro
USB mic pre with phantom power and zero latency headphone output. **A**

Digigram

BOB12 2U rackmount breakout box with Neutrik XLR, BNC and RCA connections for use with VX1222HR and VX1221HR. **A**

BOB8 2U breakout box with Neutrik XLR, BNC and RCA for use with VX882HR and VX881HR. **A**

UAX220 Two-channel I/O USB pro audio card. Balanced XLR, built-in headphone amp, and driverless USB. **A**

UAX220mic
Two-ch I/O USB pro audio card with balanced XLR, headphone amp, mic pre, ph. power. **A**

VX1221HR High-resolution (24-bit/192kHz) PCI or PCIe pro audio card with twelve-channel AES/EBU I/O. **C**

VX1222HR 24-bit/192kHz PCI or PCIe pro audio card with 12-channel XLR and 8-channel AES/EBU I/O. **C**

International RME Distributors

North America
USA, CANADA: Synthax Inc. . www.synthax.com

South America
CHILE: Videomedia LTDA. . www.mediaycom.cl

Europe
ALBANIA: AUDIOPRO sh.p.k. . www.audiopro-albania.com
ARMENIA: ARMEN MUSIC Amiryan
BELARUS: 4Sonic . www.4sonic.ru
BOSNIA/HERZEGOVINA: Audio Video Consulting d.o.o. . www.almar.bg
BULGARIA: Almar Co. Ltd. . www.almar.bg
CROATIA: Audio Video Consulting d.o.o. . www.avc.hr
CZECH REPUBLIC: Disk Multimedia s.r.o. . www.disk.cz
CYPRUS: S&V Megasound Ltd. . svmegasound@avacom.net
DENMARK: Soundworks . www.soundworks.dk
ESTONIA: IS Music Trading Ltd. . music@online.ee
FINLAND: Studiotec Oy . www.studiotec.fi
FRANCE: SCV Hi-TeCH . www.scv.fr
GEORGIA: AES Georgia . www.aes-georgia.com
GERMANY, AUSTRIA: Synthax GmbH . www.synthax.de
GREECE: Logothetis Music . www.logothetismusic.gr
HUNGARY: Midisoft Studio Kft. . www.midisoft.hu
ICELAND: Tonabudin Ltd. . www.tonabudin.is
IRELAND: Future Sounds . www.futuresounds.ie
ITALY: MidiWare Srl . www.midiware.com
KOSOVO: AVC Group sh.p.k. . www.avc-group.cc
LITHUANIA: Midiaudio Ltd. . www.midiaudio.com
MACEDONIA: AVC Group d.o.o.
MONTENEGRO: Artist d.o.o . www.artistsystems.co.yu
NETHERLANDS, BENELUX: AudioAG . www.synthax.nl
NORWAY: Lydrommet AS . www.lydrommet.no
POLAND: Audiostacja s.c. . www.audiostacja.pl
PORTUGAL: CCP . www.ccp-sa.com
ROMANIA: A.V. Audio Sys s.r.l. . www.avaudiosys.ro
RUSSIA: 4Sonic. . www.4sonic.ru
SERBIA: AVC Group d.o.o. . www.avcgroup.rs
SLOVAK REPUBLIC: Sound Service . www.soundservice.sk
SLOVENIA: MTD . www.mtd-el.si
SPAIN: Microfusa . www.microfusa.com
SWEDEN: Mixrommet AB . www.mixrommet.se
SWITZERLAND: Music Network AG . www.musicnetwork.ch
TURKEY: BL Muzik Co. Ltd. . www.blmuzik.com
UKRAINE: Real Music Ltd. . www.realmusic.ua
UNITED KINGDOM: Synthax Audio UK Ltd. . www.synthax.co.uk

Asia and Pacific Rim
AZERBAIJAN: Promix . www.promix.az
AUSTRALIA, NEW ZEALAND: Innovative Music Australia Pty Ltd. www.innovativemusic.com.au
CHINA: Central Music Co. . www.centrmus.com
HONG KONG: Synthax Hong Kong Limited . www.synthax.hk
INDIA: Modi Digital Audio Pvt Ltd. . www.modidigital.com
JAPAN: Synthax Japan . www.synthax.jp
KAZAKHSTAN: Show Service . www.show-service.kz
KOREA: Gearlounge . www.gearlounge.com
INDONESIA: M-Station . www.m-station.biz
THAILAND, KAMBODIA, MALAYSIA: KDM Trading Co Ltd . www.kdm.co.th
TAIWAN: MidiMall Inc. . www.midimall.com.tw
Uzbekistan, Tadjikistan, Turkmenistan, Kyrgystan: BAYRAM . www.bayram.uz

Middle East
ISRAEL: D-AND-D Ltd . www.dandd.co.il
UAE, EMIRATES: Thomsun Trading Est . www.thomsun.ae
IRAN: Fara Sout Negar Co. . www.farasoutnegar.com
Saudi Arabia: Abu Moammar EST. . www.abumoammar.com
Syria: Ghali Electronics . www.ghali-electronics.com

Africa
Egypt: Techscope . Techscope@link.net
SOUTH AFRICA: Tuerk Music Technologie . www.tuerkmusic.co.za

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www.youtube.com/user/RMEAudio

M-32 AD / **M-32** DA

32-Channel High-End 192 kHz reference AD & DA converters

Analog to/from **MADI** and **ADAT**

Also available as 16-Channel versions: M-16 AD / M-16 DA

M-32 AD and M-16 AD provide an unique feature set: Analog limiters, three hardware reference levels up to +24 dBu, MADI and ADAT I/O up to 192 kHz, 6.3 mm TRS and D-sub inputs, remote control via MIDI, and operation across a wide range of mains voltages, all packed into a 2U enclosure.

M-32 AD and M-16 AD offer an outstanding AD conversion to MADI and ADAT formats. Balanced analog inputs guarantee excellent S/N and THD specs across a wide analog level range. Using up-to-date converter technology working at up to 192 kHz, the real-world signal-to-noise ratio reaches 116 dBA – on all channels.

An extraordinary limiter, conceived and optimized for professional studio, stage, and broadcast applications, offers essential operational safety with its capability to limit an input's overload by up to 17 dB without audible distortion.

M-32 DA and M-16 DA: High-end DA reference converters, easy to operate yet having a comprehensive feature set. The units combine excellent analog circuit design with the latest converter chips and RME's superior SteadyClock™, resulting in a state-of-the-art DA conversion, with outstanding THD specs and a S/N ratio of up to 118 dBA.

Both units provide separated driver stages for the analog TRS and D-sub outputs. When selecting +24 dBu the balanced D-sub connector outputs will provide the higher output level while TRS stays at the +19 dBu setting.

Remote Control. All M-series converters are fully remote controllable and configurable via MIDI. Control software for Mac and PC is supplied and allows easy remote control, also with MIDI transfer via MADI (MIDI Extender).

NEW!

ADI-6432 R

Bidirectional 64 channel MADI to AES-3id converter

Based on the successful RME ADI-6432 converter, RME releases a new version which targets broadcast and professional users who require AES-3 connections over coaxial 75 Ohm cables with up to 300m length. Therefore, the ADI-6432 R BNC has **64 BNC connectors** on its back.

www.rme-audio.de

Engineered and manufactured in Germany

UK distribution

Synthax Audio UK Ltd.

www.synthax.co.uk

Novation Nio

VX222HR Two-channel contact closure I/O. 24-bit/192kHz PCI or PCIe with balanced XLR and AES/EBU. **A**

VX222HRmic
Two-ch contact closure I/O. 24-bit/192kHz PCI or PCIe audio card with XLR and AES/EBU. **B**

VX442 Four-channel I/O PCI professional audio card with balanced XLR and AES/EBU. **B**

VX822HR 224-bit/192kHz PCI or PCIe pro audio card with eight balanced XLR and AES/EBU outputs, two balanced XLR and AES/EBU inputs. **C**

VX881HR High-resolution (24-bit/192kHz) PCI or PCIe pro audio card with eight-channel AES/EBU I/O. **C**

VX882HR High resolution (24-bit/192kHz) PCI or PCIe professional audio card with eight-channel balanced XLR and 8-channel AES/EBU I/O. **C**

VXpocket 440
Four-channel I/O (with LTC) PCMCIA pro audio card with balanced XLR and S/PDIF. **B**

VXpocket v2
Two-channel I/O (with LTC) PCMCIA pro audio card with balanced XLR and S/PDIF. **A**

Echo

Gina 24 Two balanced 1/4-inch analogue inputs, eight balanced 1/4-inch analogue outputs. **A**

Indigo Two stereo 1/8-inch connectors (duplicating stereo output signal).10Hz-22kHz. **A**

Indigo DJ Two independent stereo 1/8-inch analogue outputs; high-quality headphone amp. **A**

Indigo I/O One stereo 1/8-inch analogue input; one stereo 1/8-inch analogue output; Supports full duplex two-channel I/O; headphone amp. **A**

Layla 24 Eight balanced 1/4-inch analogue inputs; eight balanced 1/4-inch analogue outputs. **B**

Mia MIDI Two balanced 1/4-inch analogue inputs, two balanced 1/4-inch analogue outputs. **A**

Echo Digital Audio

AudioFire Pre8
Firewire recording **X**

Edirol

FA-101 10-channel audio interface. Firewire, two mic pre-amps with phantom, S/PDIF, ASIO2. **A**

FA-66 Six channel audio interface. Firewire, two mic pre-amps, limiter, guitar jack in, S/PDIF, ASIO2.**A**

UA-101 10-channel audio interface. USB2, two mic pre-amps with phantom, S/PDIF, ASIO2. **A**

UA-1EX Audio capture USB cable-interface. 24-bit/96kHz, phones jack, S/PDIF, ASIO2. **A**

UA-25 Audio capture USB recording interface. Two mic pre-amps, limiter, guitar jack in, S/PDIF, ASIO2.**A**

UA-4FX Audio capture USB recording interface. Two mic pre-amps, COSM, guitar jack in, S/PDIF, ASIO2.**A**

UM-1EX One in x one out MIDI cable interface. FPT enhanced driver. **A**

UM-2EX One in x two out MIDI cable interface. FPT enhanced driver. **A**

UM-3EX One in x three out MIDI interface. OUT/THRU select switch, FPT enhanced driver. **A**

Focusrite

Liquid Saffire 56
28 in 28 out FireWire interface with two Liquid mic preamps emulating vintage mic pres. **B**

Saffire PRO 24
16 in eight out FireWire interface with comprehensive control software and 'loop-back' allowing you to record between applications.**A**

Saffire PRO 24 DSP
16 in eight out FireWire interface with DSP dynamics reverb and VRM system which allows you to monitor effectively with headphones.**A**

Saffire PRO 40
20 in 20 out FireWire interface with comprehensive control software and 'loop-back' allowing you to record between applications.**A**

Saffire six USB
Two in, four out USB interface featuring two Focusrite mic preamps and comprehensive control software. **A**

Lexicon

Alpha Studio
24-bit desktop recording studio for Mac/PC with Cubase LE, Lexicon Pantheon Reverb plug-in, and USB 2x2x2 I/O mixer. **A**

I.ONIX FW810S
24-bit desktop recording interface for Mac/PC with Cubase LE, Lexicon Pantheon II Reverb plug-in, and FireWire 10-in/12-out I/O interface. **A**

I.ONIX U22 24-bit desktop recording interface with Cubase LE, Lexicon Pantheon II Reverb plug-in, and USB 2.0 two-in/two-out I/O interface. **A**

I.ONIX U42S
24-bit desktop recording interface with Cubase LE, Lexicon Pantheon II Reverb plug-in, and USB 2.0 six-in/four-out I/O interface. **A**

I.ONIX U82S
24-bit desktop recording interface with Cubase LE, Lexicon Pantheon II Reverb plug-in, and USB 2.0 eight-in/four-out I/O interface. **A**

Lamda Studio
24-bit desktop rec studio w/Cubase LE, Lexicon Pantheon Reverb, USB 4x2x2 I/O mixer. **A**

Omega Studio
24-bit desktop recording studio with Cubase LE, Lexicon Pantheon Reverb plug-in, and USB 8x4x2 I/O mixer. **A**

Lynx Studio Technology

AES16 16-ch, 24-bit/192kHz, AES/EBU I/O, PCI, digital mixer, low-jitter WC, and expansion port. **A**

AES16-SRC AES16 with eight channels of sample rate conversion and two DB26-to-XLR cables. **A**

AES16-XLR AES16 w/two DB26-to-XLR breakout cables. **A**

AES16e 16-ch, 24-bit/192kHz, AES/EBU I/O PCI card with zero-latency monitoring, digital mixer, low-jitter WC, and expansion port (for Win/Mac OS X). **A**

AES16e-50 AES16e with AES50 for up to 48 I/O via Cat5E/six cable. 16-ch, 24-bit/192kHz, AES/EBU I/O, 16 ch SRC, digital mix, low-jitter WC, expansion port.**A**

AES16e-SRC
16-ch, 24-bit/192kHz, AES/EBU I/O PCI Express with 16 channels SRC, zero-latency monitoring, digital mix, low-jitter WC, and expansion port.**A**

LS-ADAT-INT
LStream expansion card with 16ch ADAT I/O, dual Lightpipe I/O, sample-accurate sync, daughter card for L22, LynxTWO, and AES16. **A**

LS-AES-INT SPDIF- compatible LStream expansion card. eight AES/EBU I/O, 96kHz SRC, and daughter card for L22 and LynxTWO, plus cables. **A**

Lynx L22 Two-ch 196kHz analogue I/O (two-ch 96kHz digital I/O AES/EBU, SPDIF with conversion). LStream expansion card with word clock and cables. **A**

LynxTWO-A
Four-in/four-out 192kHz analogue I/O, two ch 96kHz digital I/O (AES/EBU, SPDIF) w/ conv, SMPTE, LStream Expansion, and WC. **B**

LynxTWO-B
Two-in/six-out 192kHz analogue I/O, two-channel 96kHz digital I/O (AES/EBU, SPDIF) conv, SMPTE, LStream Expansion, Word Clock. **A**

LynxTWO-C
Six-in/two-out 192kHz analogue I/O, two-ch 96kHz digital I/O (AES/EBU, SPDIF) with conv, SMPTE, LStream expansion, WC, cables. **B**

M-Audio

Delta 1010 24-bit/96kHz PCI slot breakout box with Linux drivers (ASIO, EASI, GSIF, and DirectX). **A**

Delta 1010 LT
10x10 24-bit/96khz PCI card with two mic pre-amps, SPDIF, and word clock/MIDI I/O. **A**

Delta 44 Four analogue I/O, 24-bit/96kHz PCI card with Break Out Box included. **A**

Delta 66 24-bit/96kHz PCI slot breakout box (ASIO, EASI, GSIF, DirectX) and mixing software. **A**

Delta Audiophile 192
24-bit/192kHz two-in/four-out interface analogue/MIDI/SPDIF. **A**

Delta Audiophile 2496
Stereo analogue/stereo digital 24-bit/96kHz card with MIDI interface, ideal for mastering. **A**

Fast Track XLR mic/one/four-inch jack guitar in/stereo out, plus headphones interface (ASIO). **A**

Fast Track Pro
4x4 I/O, 24-bit /44.1kHz audio interface with S/PDIF coaxial, MIDI I/O. **A**

Fast Track Ultra
USB 2.0 i/f, MX Core DSP, 8x8 24-bit/ 96kHz audio, four pre-amps w/M-Audio Octane. **A**

Fast Track Ultra 8R
High-speed 8x8 USB two.0 Interface with eight pre-amps and MX Core DSP, with 24-bit/96kHz professional audio on all I/O simultaneously. **A**

FireWire Solo
XLR/guitar input, stereo analogue I/O, SPDIF. **A**

MobilePre USB
16-bit, USB-powered, two-in/-out all-in-one Mac/PC laptop audio interface. **A**

Profire 2626
26-in/out FireWire interface, Octane preamps, 26x26 analogue/digital I/O, DSP mixer. **A**

Profire 610
High-Definition six-in/10-out FireWire Audio Interface with Octane Preamp Technology. **A**

Profire Lightbridge
24-bit/96kHz 34-in/36-out Firewire lightpipe interface with word clock and MIDI I/O. **A**

Transit USB24-bit stereo analogue & digital I/O with TOSlink out for AC-three and DTS pass-through. **A**

Mackie

Onyx Blackbird 16x16 FireWire Recording Interface
Boutique Onyx preamps, industry-leading AD/DA conversion and simplicity-of-use in a robust and elegant rackmount design. **A**

Onyx Blackjack Premium 2x2 USB Recording Interface
Boutique-quality Onyx preamps and AD/DA conversion in a bus-powered, ergonomic desktop design perfect for home studios. **A**

Metric Halo

Mobile I/O 2882/2D
18-in/20-out, 24-bit/96kHz DC bus-powered FireWire Interface. Eight ch balanced analogue, stereo digital, and Optical I/O. 2D DSP power.**C**

Mobile I/O 2882/2D+DSP
1U 18-in/20-out, 24-bit/96kHz FireWire interface with DSP, A/D/A convertors, plus onboard router and mixer. Now with 2D DSP power. **C**

Mobile I/O ULN-2/2D
Four-in/eight-out 24-bit/96kHz DC bus-powered FireWire audio I/O with two pre-amps, stereo digital (AES, SPDIF). With 2D DSP power. **B**

Mobile I/O ULN-2/2D+DSP
1U four-in/eight-out 24-bit/96kHz FireWire interface with DSP, A/D/A, router/mixer for studio, portable, live. With 2D DSP power. **C**

Mobile I/O ULN-8
Eight channel digital audio processor. **D**

ULN-8 Audio processing converter **X**

MOTU

2408mk3 24 I/O channels, expandable to 96 channels, and across-the-board software compatibility. **A**

24io 24 channels of analogue I/O w/five-segment LED bar graphs (exp. to 96 channels of 96kHz).**B**

828mk3 Firewire HD recording with built-in mixing: two mic ins, eight TRS in/out, 16-ch optical I/O, and SPDIF I/O. DSP Reverb, compressor and EQ. **A**

Pure Dynamic Control

Why squash the dynamics out of your tracks when you can control them?

Oxford Dynamics is considered the ultimate plug-in solution for dynamic control. It has six sections: a Compressor, Gate, Expander, Limiter, Side-Chain EQ (capable of being switched directly into the signal), and a Warmth control for that warm analogue sound. Countless professionals rely on Oxford Dynamics' elegant sound and wealth of controls to perfectly refine and define their mixes.

"I have the Dynamics on almost every channel, it has an amazing amount of control."
Rob Hoffman (Michael Jackson, Christina Aguilera)

"It's the single most transparent and easy to use compressor and limiter I found."
Fab Dupont (J-Lo, Shakira & Freshlyground)

Try a free demo today and regain control of the dynamics in your mix!

The Oxford Dynamics is contained in the following bundles:

Sonnox ELITE

Sonnox ELITE includes:
Oxford EQ, Dynamics, Inflator, Transient Modulator, Reverb, Limiter, SuprEsser

Sonnox Essential

Sonnox Essential includes:
Oxford EQ, Dynamics, Reverb and SuprEsser

www.sonnoxplugins.com

Oxford Plugins

PreSonus Firestudio Mobile

896mk3 Firewire interface, up to 24-bit/192kHz with eight on-board mic pres, 16-ch optical I/O, SPDIF I/O. Internal DSP Reverb, compressor and EQ. **A**

8pre 16x12 Firewire audio interface for Mac and PC with eight mic inputs, plus an analogue-to-optical converter with eight mic inputs. **A**

Express 128
Expandable, bus-powered Mac-/PC, eight I/O USB MIDI interface w/128-channel operation. **A**

FastLane-USB
Expandable, bus-powered, two-in/two-out USB MIDI interface with 32-channel operation. **A**

HD192 12 ins/outs on balanced XLR conns at 192kHz (exp. to 48 chans) w/120dB S/N, plus AES/EBU. **B**

micro express
Mac/PC 4-in/6-out, 96-ch USB MIDI IO/patch bay/merger/router. SMPTE RW in all formats. **A**

micro lite Mac/PC five-in/five-out, 80-channel operation bus-powered USB MIDI half-rack interface. **A**

MIDI Express XT
Mac/PC 8-in/8-out, 128-channel USB MIDI interface/patchbay/merger/router with full SMPTE read write in all formats. **A**

MIDI Timepiece AV
Eight-in/eight-out, 128-channel operation USB MIDI interface with full SMPTE read write in all formats, word clock, and video sync. **A**

Traveler Bus-powered, portable Firewire IO. Operates at up to 24/192 with 4 on-board mic pre-amps. **A**

UltraLite Bus-powered half-rack Firewire interface with two on-board mic pres, six analogue TRS in, ten TRS analogue out, SPDIF, MIDI. **A**

Native Instruments

Audio 4 DJ Four-in/four-out 24-bit/96kHz USB 2.0 audio interface with two phono inputs. **A**

Audio 8 DJ Eight-in/eight-out 24-bit/96kHz USB 2.0 audio interface with two phono inputs. **A**

Audio Kontrol 1
Two-in/four-out 24-bit/192kHz USB 2.0 audio interface with pre-amp and control surface. **A**

Guitar Rig Mobile
Ultra-portable 24-bit/192kHz audio I/O with Guitar Rig LE (three amps, 12 effects). **A**

Guitar Rig Session
Compact guitar and bass recording setup with audio interface, six amps, and 21 effects. **A**

Novation Music

Nio 2/4 2in/4out USB IO with zero latency effects. **A**

PreSonus

AudioBox 2x2 USB bus-powered audio I/O with two mic/inst ins, two balanced TRS outs, headphone out, MIDI I/O. Comes with Studio One Artist DAW. **A**

FireStudio 2626
26x26 FireWire I/O with eight class A mic pres, ADAT, SPDIFand MIDI I/O. 36x18 DSP matrix mixersoftware and Studio One Artist DAW. **B**

FireStudio Mobile
10x6 FireWire I/O, 24-bit/96kHz, two class A pres, SPDIF and MIDI I/O .Comes with Studio One Artist DAW. **A**

FireStudio Project
10x10 FireWire I/O, 24-bit/96kHz, eight class A mic pre-amps, SPDIF, MIDI and Wordclock I/O. Bundledwith Studio OneArtist DAW. **A**

FireStudio Tube
16x8 FireWire I/O, 24-bit/96kHz, 16 ins, eight outs (analogue), two Tube, SuperChannels. FireControl mix SW, Studio One Artist DAW. **B**

Inspire 4x4 FireWire I/O, 24-bit/96kHz conv and two class A mic/inst pres with limiters. Line or phono ins Comes with Studio One Artist DAW. **A**

Prism Sound

ADA-8 XR Eight-ch 24-bit/192kHz modular conv/interface opt. AES, ProTools Mix/HD, Firewire, DSD I/O. **E**

Orpheus Multi-channel Firewire interface including four mic pres, two instrument, RIAA. Low latency mixing, MIDI, Mac or PC. Exceptional quality. **D**

RME

AI4S-192-AIO
24-bit/192kHz analogue expansion board (four TRS inputs), for HDSP 9632 & HDSPe AIO. **A**

AO4S-192-AIO
24-bit/192kHz analogue expansion board (four TRS outputs), for HDSP 9632 & HDSPe AIO. **A**

Babyface 22-channel 192 kHz multi-format mobile USB audio interface **A**

Digiface 24-bit/96kHz, 52-channel digital I/O box, 9.5-inch, 1U. **A**

Fireface 400
36-ch rec I/O, FireWire 400 192kHz. **B**

Fireface 800
56-channel recording I/O, FireWire 400 and 2xFireWire 800 ports, 192kHz. **B**

Fireface UC 24-bit/192 kHz, 36-channel hi-performance audio interface, 9.5-inch, 1U. **B**

HDSP AES-32
PCI 32-channel AES/EBU I/O system, 24/192. **A**

HDSP CardBus
PCMCIA card, for use with Multiface II (8 chan analogue and one ADAT I/O) or Digiface (threexADAT I/O). **A**

HDSP MADI
PCI 128-channel MADI I/O, DSP-powered. **B**

HDSP PCI Card
PCI-card for Multiface, Multiface II, Digiface & RPM. **A**

HDSP9632 PCI two analogue I/Os, headphone output, MIDI, SPDIF ADAT I/O, DSP powered 192kHz. **A**

HDSP9652 PCI 24-ch I/O ADAT SPDIF DSP-powered. **A**

HDSPe AES-32
NEW PCIe 32-channel AES/EBU I/O system, 24-bit/192kHz. **B**

HDSPe AIO NEW PCIe 24-bit/192 kHz four analogue I/Os, headphone output, MIDI I/O, SPDIF ADAT I/O. **A**

HDSPe ExpressCard
NEW Express 34 card, for use with Multiface II (8 chan analogue and one ADAT I/O) or Digiface (threexADAT I/O). **A**

HDSPe MADI
NEW PCIe 128-ch MADI I/O, DSP-powered. **C**

HDSPe Madiface
24-bit/192kHz, 128 ch MADI ExpressCard/34 interface with In/Out Breakoutbox. **C**

HDSPe PCI-E Card
PCI Express Card for Multiface, Multiface II, Digiface & RPM. **A**

HDSPe RayDAT
NEW PCIe 24 bit/96 kHz 4xADAT I/O card, with SP/DIF/AES and 2x MIDI. **A**

Madiface NEW Express 34 MADI I/O for laptops, 24-bit/192kHz, 128 chan I/O with In/Out breakout box. **B**

Multiface II 24-bit/96kHz, 36-channel analogue/digital I/O Box, 9.5-inch, 1U. **B**

TDIF Eight-channel TDIF expansion board (incl. Wordclock) for HDSPe AIO, HDSPe RayDAT, HDSP 9632, HDSP 9652. **A**

Solid State Logic

MADIXtreme 128
128-channel (two x 64 ch I/O) MADI audio interface PCIe card. **B**

MADIXtreme 64
64-channel (one x 64 ch I/O) MADI audio interface PCIe card. **A**

MX4 128-ch (two x 64 ch I/O) MADI digital audio I/O w/DSP proc/multi-client SSL software mixer. **C**

Steinberg

MR816CSX/X
Advanced Integration FireWire I/O with eight Class A mic pres, DSP, true integrated monitoring, no latency recording, Quick Connect, plug and play. **B**

Tascam

US-122 Mk2
Two in/two out Audio i/f, Includes Cubase LE5. Compatible with Windows XP/Vista/Seven 32-bit and 64-bit and Mac Snow Leopard. **A**

US-144 Mk2
Four in/four out Audio inter compatible with Windows XP/Vista/Seven 32-bit and 64-bit and Mac Snow Leopard. **A**

US-1641 16 in/four Out Audio Interface, Includes Cubase 5LE. compatible with Windows XP,Vista,seven 32bit and 64bit and Mac Snow Leopard **A**

US-2000 16 in/four Out Audio Interface, Includes Cubase 5LE. compatible with Windows XP,Vista,seven 32bit and 64bit and Mac Snow Leopard **A**

TC Electronic

Desktop Kennect six
FireWire Audio Interface | Monitor Control **A**

Digital Konnekt x32
Integrates digital equipment with computer-based recording setups. **C**

Impact Twin
High quality pre-amp, effects, interface **A**

Studio Konnekt 48
Essential recording tools in one box including DSP effects, a wealth of I/O options, speaker management and other powerful tools. **B**

Terretac

DMX6Fire USB
USB I/O with four-ch In and six-ch out w/phono, SPDIF, headphone out, mic, and MIDI I/O. **A**

Phase 24FW
Firewire audio card w/balanced TRS two-ch-in/four-ch-out with 24-bit/192kHz, and MIDI I/O. **A**

Phase 24XFW
Firewire audio card, bal XLR two-ch in, four-channel TRS out with 24/192 support. **A**

Yamaha

MY8-SDI-ED
Interface card for Yamaha digital consoles **X**

YELLOWTEC

PUC2 Pro USB soundcard, stereo, digital and analogue audio I/Os. Plug and play, 24-bit /192kHz. **A**

Plug-In Effects

Abaltat

Abaltat Express
Abaltat Express composes original soundtracks and is the ideal companion for users of DAWs. **A**

Abaltat Muse
Abaltat Muse is your one stop solution for creating original royalty-free soundtracks that are perfectly time to your edited video. **A**

Abbey Road Studios

RS-124 compressor plug-in **X**

Antares

Auto-Tune Evo Native
Automatic and graphical pitch correction. **A**

Auto-Tune Evo TDM
Automatic and graphical pitch correction. **A**

Autotune EFX
Automatic and graphical pitch correction. **A**

AVOX2 Voice modelling software. **A**

AVOX2 AT Native
Bundle of AVOX2 and Auto-Tune 5 Native. **A**

AVOX2 AT TDM
Bundle of AVOX2 and Auto-Tune 5 TDM. **A**

Harmony Engine
Real-time harmony generating plug-in. **A**

Harmony Engine EFX
Real-time harmony generating plug-in. **A**

Where there's sound, there's **WAVES**.

Gold	**Platinum**	**Diamond**	**Horizon**	**Mercury**
Over 20 plugins	Over 30 plugins	Over 40 plugins	Over 50 plugins	Over 100 plugins

WAVES

www.waves.com

CEDAR DNS One

Arboretum Systems

Harmony Mac OS 9
Standalone format pitch correction, pitch shifting, and eight-part Harmoniser. **A**

HyperEngine-AV Mac OS X
Multi-media authoring software with unlimited video, audio and text tracks. **A**

Hyperprism DX PC
34 effects, including vocoder, formant pitch shifter, distortion, tube/tape saturator hyperverb, reverbs, and ring modulation. **A**

Hyperprism Gold Mac OS X
44 effects: Hyperprism Silver, plus dispersion, inharmoniques, makka-delay, spectral distortion, granu delay, and more. **A**

Hyperprism SAL Mac OS 9
44 real-time effects, including bass maximiser, echotranz, formant pitch shifter, hyperverb, parametric EQ, harmonic exciter, z-morph. **A**

Hyperprism Silver Mac OS X
24 effects: freq. shifter, chorus, flanger, pitch changer, reverbs, ring modulation, filters. **A**

Hyperprism TDM Mac
25 effects package for TDM/AudioSuite. **A**

Ionizer DX PC
Real-time noise reduction, 512-band EQ/ dynamics, EQ morphing, audio restoration. **A**

Ionizer Mac OS 9
AudioSuite, Premiere, SAL formats real-time noise reduction, 512-band EQ, dynamics, EQ morphing, and audio restoration. **A**

Ray Gun (Mac or PC)
Noise Zapper for removing hum, hiss, pops, clicks, w/enhancement module. **A**

Restoration-NR PC
Audio restoration and noise reduction. **A**

Audioease

All In Bundle
Altiverb 6, Speakerphone 2, Rocket Science, Nautilus & Snapper for Mac OS. **B-C**

Altiverb 6 Convolution Reverb for Mac OSxand WinXP. **A-B**

Cabinet Guitar Tone Finalizer with five legendary speakers/cabinets for Mac OSx and WinXP. **A**

Nautilus Effects & Synth bundle including RiverRun, PeriScope, and Deep Phase Nine for Mac Osx. **A**

Rocket Science
Effects bundle inc. Rodger, Follo, and Orbit. **A**

Snapper Audio clipping and slicing tool. **A**

Speakerphone 2
Authentic speakers and environments FX plug-in for Mac OSx and WinXP. **A**

Audiofile Engineering

Rax Streamlined, intuitive virtual rack, Mac OS X. **A**

Avid

Access Virus Indigo
TDM synthesizer Plug-in for Pro Tools. **A**

Aphex Big Bottom Pro/Aural Exciter Bundle
Improving the way the world sounds/Bass enhancing plug-in for Pro Tools. **A**

Bomb Factory Classic Compressors Bundle
Bomb Factory BF-2A and BF-3A, Purple Audio MC77, Fairchild 660, Fairchild 670 Plug-ins. **A**

Bomb Factory Moogerfooger Bundle
Authentic analogue design audio effects and vintage synth modules (TDM/RTAS). **A**

Bomb Factory Pultec Bundle
Analogue EQ Simulator Plug-ins (TDM/RTAS/ AudioSuite). **A**

Bomb Factory Slightly Rude Compressor
Custom Compressor Plug-in (TDM/RTAS/ AudioSuite). **A**

Bruno/Reso
Powerful plug-in duo that creatively synthesises existing audio in real time (TDM). **A**

DINR Intelligent noise reduction plug-in offering wide- and narrow-band noise removal with graphic interface (TDM/AudioSuite). **B**

DINR LE AudioSuite-only version of the original, award-winning DINR TDM plug-in. **A**

Dolby Surround Tools
Surround encoding/decoding TDM plug-ins. **A**

Drawmer Dynamics
High Quality, Multi-Band Dynamics for Pro Tools (TDM). **A**

Drawmer Tourbuss
Dynamics Plug-in Suite for VENUE Systems (TDM). **B**

Eleven Hyper-realistic guitar amp emulations for Pro Tools|HD Accel, Avid, and VENUE systems. **A/B**

Eleven LE Eleven for RTAS and AudioSuite only. **A**

Eventide Anthology II
The complete collection of Eventide plug-ins. **B**

EW/QL Symphonic Orchestra Gold Structure Edition
Orchestral sample library for Structure **A**

Hybrid Software synth that combines classic analogue waveforms with digital wavetables (RTAS). **A**

Impact Console-style mix bus compression plug-in with four selectable compression ratios, plus variable attack, release, and more (TDM-Accel only). **A**

Line six Amp Farm 3.0
Industry-standard guitar amp-modeling effects plug-in from line six (TDM). **A**

Line six Echo Farm
Vintage Echo plug-in for Pro Tools (TDM). **A**

MDW Hi-Res Parametric EQ 3.0
High-resolution parametric EQ plug-in (TDM/ RTAS) delivers clarity, smoothness, and definition to Pro Tools mixes. **B**

Pro Tools Instrument Expansion Pack
Professional Virtual Instrument Collection Designed and Optimized for Pro Tools (RTAS). **A**

Reel Tape Suite
Three analogue tape effect plug-ins: Saturation, Delay, Flanger (TDM/RTAS/AudioSuite). **A**

Reverb One
Reverb plug-in with dynamics, chorus section (TDM). **B**

ReVibe Full-featured mono, stereo, and surround room-modelling reverb plug-in (TDM-Accel only). **B**

Smack! Pro compressor/limiter plug-in designed for musical apps (TDM/RTAS/AudioSuite). **A**

Smack! LE Professional compressor/limiter plug-in designed for musical apps (RTAS/AudioSuite). **A**

SoundReplacer
Replace or mix an existing audio track with new samples, up to three separate samples can blend with or replace an original (AudioSuite). **A**

Strike Virtual drummer/pro drum module (RTAS). **A**

Structure Pro sampler exclusively for Pro Tools, inc, libraries from EastWest and A.I.R (RTAS). **A**

Synchronic Comprehensive beat and audio manipulation tool for DJs, live musicians, and others (RTAS). **A**

TL Drum Rehab
Drum Replacement for Pro Tools. Enhance or replace original drum recordings precisely, automatically, and in real time (RTAS). **A**

TL Everyphase
Classic analogue phaser effects ranging from subtle modulation and tremolo to the most extreme filtered feedback (TDM/RTAS). **A**

TL Space (TDM)
Pro Tools reverb for music and post-production applications (TDM/RTAS/AudioSuite). **B**

TL Space Native
Pro Tools reverb for music and post-production applications (RTAS/AudioSuite). **A**

Transfuser Ultimate groove creator to quickly and easily manipulate and perform loop-and-rhythm based music on the fly (RTAS). **A**

Velvet Powerful instrument plug-in, delivers realistic emulations of electric pianos (RTAS). **A**

X-Form Time-stretching and format-correct pitch-shifting plug-in (AudioSuite). **A**

BIAS

GateEx A pro-quality gate/expander plug-in with graphic displays, advanced parameter control, and downward expander. **A**

Master Perfection Suite
EQ, linear phase multi-band compression, spectral matching, pitch correction/ transposition, gate/expander, and analysis. **A**

PitchCraft A real time pitch correction/transposition plug-in that fixes out-of-tune vocals or other single voice instruments easily and with minimal artifacts. **A**

PitchCraft EZ
Correct pitch problems in vocal/instrument recs and delivers the creative possibility for many popular vocal effects heard in music today. **A**

Repli-Q Match the EQ (spectral profile) of one source to another, Repli-Q allows the degree of matching and smoothing to be manipulated. **A**

Reveal Oscilloscope, Peak and RMS history, spectrogram, pan power, spectral analysis, Lissajous phase scope and peak and RMS level meters. **A**

Soundsoap Pro 2
Advanced noise reduction plug-in with Hum and Rumble, Click and Crackle and broadband noise removal with adaptive noise reduction. **A**

Soundsoap 2
One-click noise reduction for digital video, digital audio workstations, analogue cassette/tape recs, vinyl LP recordings, and more. **A**

Sqweez-3/5
Two powerful multi-band compression/limiter/ upward expander plug-ins w/advanced new linear phase equalisation algorithms. **A**

SuperFreq Paragraphic equaliser. Includes everything for pro calibre equalisation, including -24dB to +24dB Gain Values, 0.1 to 30 'Q' values. **A**

Boris FX

Apple Final Cut Pro plug-in
Allows use of MyMusicSourse from within Final Cut Pro **X**

BRAINWORX Germany

bx_boom! Attenuate or boost the impact of your bass drum sound, in a final mix or a complete stereo drum-loop. M/S inside. **A**

bx_bundle Eight hi-end M/S tools and EQs from Brainworx. bx_boom!, bx_control, bx_digital, bx_hybrid, bx_solo, bx_dynEQ (TDM, RTAS, VST, AU). **B**

bx_control Control listening tool and an M/S matrix with built-in mono maker & stereo width control (TDM, RTAS, VST, AU). **A**

bx_digital The original M/S EQ, a modern classic. M/S rec and mastering modes (TDM, RTAS, VST, AU). **A**

bx_dynEQ A new dynamic EQ that comes in mono, stereo, and M/S versions (TDM, RTAS, VST, AU). **A**

bx_hybrid Mono and stereo EQs with sophisticated auto listen modes and joysticks. 11 bands of EQ. **A**

bx_solo / FREEWARE
Freeware tool with Solo buttons for L/R/M/S and a basic stereo spreader (TDM, RTAS, VST, AU). **A**

TT Dynamic Range Meter
Freeware hi-res metering with built-in loudness metering. Cooperation with Algorithmix, SPL, and Tischmeyer Tech (VST, RTAS, AU). **A**

CEDAR Audio Ltd

CEDAR Cambridge Adaptive Limiter
A new type of limiter that constrains the output level but retains the integrity of the audio. For all CEDAR Cambridge configurations. **C**

CEDAR DNS One
A Pro Tools plug-in for Mac and PC, DNS One offers the same Academy Award winning dialogue noise suppression as hardware. **D**

CEDAR for AMS Neve
De-click, de-crackle, and de-hiss for AMS Audiofile SC and SC/X. **C**

CEDAR for NOA
CEDAR restoration processes optimised for handling large quantities of audio in NOA Audio's digitising and archiving systems. **C**

CEDAR for Pyramix
A suite of audio restoration processes hosted by the Pyramix range of DAWs, inc Retouch v3. **C**

CEDAR for SADiE
A suite of audio restoration processes hosted by the SADiE range of DAWs, inc Retouch V3. **C**

CEDAR Reshape
Creates tracks with desired EQ characteristics and soundstages. For all CEDAR Cambridge configurations. **C**

CEDAR Tools
A suite of seven restoration processes for Pro Tools PC, suitable for use on Pro Tools LE/HD. **C**

Chandler

Abbey Road TG12413 Limiter Plug-in
Authentic emulation of compressor/ limiter from the legendary EMI TG12345 console. **A**

Cycling 74

M Updated version of the composition program originally published in the mid 1980s. **A**

Octirama Dynamics plug-in for 5.1 with DSP technology that preserves the surround image. **A**

db-audioware

DRS 2006 High-end broadcastting audio processor **X**

Eventide

Eventide Anthology II
Fifteen plug-ins: H3000 Factory, H3000 Band Delays, Eventide Reverb, Octavox, H910, H949, Instant Phaser, Instant Flanger, Quadravox, Precision Time Align, EQ45, EQ65, Ultra-Channel, E-Channel, and Omnipressor. **B**

FLUX::

Alchemist 64-bit, 384K, 8ch, five band, dynamic processor for mastering. Mac, PC, AU, VST and RTAS. iLok. **B**

BitterSweet II
64-bit, 384K, dynamic processor to manage audio transients. Mac, PC, AU, VST, RTAS. iLok. **A**

Dynamix Pack
Alchemist. Solera II. Pure Compressor II. Pure DCompressor II. Pure Expander II. Pure DExpander II. Pure Limiter II. **B**

Elemental Pack
Pure Compressor II. Pure Expander II. Pure Limiter II. **A**

Epure II 64-bit, 384K, eight channel, five band, full parametric EQ with ultra low noise State-Space structure. Mac, PC, AU, VST and RTAS. iLok. **A**

Epure II TDM
48-bit, 192K, eight channel, five band, full parametric EQ with ultra low noise State-Space structure. MAC, PC, TDM and VENUE. iLok. **A**

Full Pack II Epure II. Alchemist. Solera II. Pure Compressor II. Pure DCompressor II. Pure Expander II. Pure DExpander II. Pure Limiter II. Syrah. **B**

Mastering Pack
Epure II. Solera II. Pure Limiter II. **A**

Pure Compressor II
64-bit, 384K, eight channel, full range compressor. Mac, PC, AU, VST and RTAS. iLok. **A**

Pure DCompressor II
64-bit, 384K, eight ch, full range de-compressor. Mac, PC, AU, VST and RTAS. iLok. **A**

Pure DExpander II
64-bit, 384K, eight ch, full range de-expander. Mac, PC, AU, VST and RTAS. iLok. **A**

Pure Expander II
64-bit, 384K, eight channel, full range expander. Mac, PC, AU, VST and RTAS. iLok. **A**

Pure Limiter II
64-bit, 384K, eight channel, mastering limiter. Mac, PC, AU, VST and RTAS. iLok. **A**

Pure Pack Pure Compressor II. Pure De Compressor II. Pure Expander II. Pure DeExpander II. Pure Limiter II. **A**

Recording Pack
Epure II. Pure Compressor II. Pure De Compressor II. Pure Expander II. Pure DeExpander II. Pure Limiter II. **A**

Solera II 64-bit, 384K, eight channel, full range dynamic processor. Mac, PC, AU, VST and RTAS. iLok. **A**

Spring Pack
Epure II. Solera II. Pure Compressor II. Pure De Compressor II. Pure Expander II. Pure DeExpander II. Pure Limiter II. **B**

Stereo Tool A super precise tool to allow a fine control of the stereo image. Mac, PC, AU, VST, RTAS. iLok. **A**

Syrah 64-bit, 384K, eight channel, mastering limiter. Mac, PC, AU, VST and RTAS. iLok. **A**

GRM Tools

Classic RTAS Bundle
RTAS bundle inc. band pass, comb filters, delays, doppler, freeze, reson, pitch accum, shuffling. **A**

Classic TDM Bundle
TDM bundle inc. band pass, comb filters, delays, doppler, freeze, reson, pitch accum, shuffling. **A**

Classic VST Bundle
VST bundle inc. band pass, comb filters, delays, doppler, freeze, reson, pitch accum, shuffling. **A**

ST Native Bundle
RTAS and VST bundle including contrast, equalise, freqshift and freqwarmth. **A**

ST RTAS Bundle
Contrast, equalise, freqshift and freqwarmth. **A**

ST VST Bundle
Contrast, equalise, freqshift/warmth. **A**

IK Multimedia

Ampeg SVX
Ampeg's signature tones. Bass-rig plug-in with multiple amps, cabinets, stomps and tuner. **A**

Amplitube 2
Guitar processing/amp sim. Five modules,14 pre-amps and EQs, 7 power amps, 16 cabinets, six mics, 21 stomp effects, and 11 rack effects. **A**

AmpliTube 2 Live
Guitar amp modelling solution and effects powerhouse with accurate models. **A**

AmpliTube Fender
Guitar modelling package dedicated to Fender amps, effects and pedal. Fender approved. **A**

AmpliTube Fender Studio
StealthPlug + AmpliTube Fender LE. Guitar/Bass USB Audio I/O Cable + amp and effects **A**

AmpliTube Jimi Hendrix
Software recreation of the complete guitar amp and effects rig of Jimi Hendrix. **A**

AmpliTube Metal
Guitar amp and fx modelling software entirely dedicated to heavy metal gear. Modern/vintage amps, cabs, stomp boxes and rack effects. **A**

AmpliTube X-GEAR
Shell-host to open, in stand-alone/plug-in mode, any current. Powered by AmpliTube. **A**

ARC System
Advanced solution to acoustical problems for any DAW-based studio. Calibrated mic, standalone SW, multi-platform plug-in. **A**

CSR: Classik Studio Reverb
Musical digital reverb processor modelled on a classic high-end studio reverb sound. **A**

Miroslav Philharmonik
An orchestra and choir virtual instrument. **A**

Miroslav Philharmonik CE
Full-featured orchestral virtual instrument covering solo instruments and ensembles. **A**

SampleMoog
Vintage and modern Moog synths spanning the entire Moog history. Plug-in or a standalonen. **A**

SampleTank 2.5 L
Sample workstation with multi-sampled sounds. 2GB of samples. Three synth engines. **A**

SampleTank 2.5 XL
Includes large array of natural, electric, electronic sounds and loops available. **A**

SampleTron
Authentic recreation of Tron sounds such as Mellotrons, Chamberlins, Optians and more. **A**

Sonik Synth 2
Over 5,000 sounds and 8GB of modern and vintage instruments. **A**

StealthPedal
I/O and pedal. Modelling and recording SW **A**

StealthPedal Deluxe
Floor based audio I/O and controller pedal. Inc full versions of AmpliTube 2 and Ampeg SVX. **A**

StealthPlug
StealthPlug + AmpliTube 2 Live. Guitar/Bass USB Audio I/O Cable + amp and effects modelling. **A**

T-RackS 3 Deluxe
Mastering and mixing package inc. nine modules, emulations of Pultec/Fairchild gear. **X**

T-RackS 3 Deluxe Singles packs
Plug-in modules from T-RackS 3 Deluxe pack. **X**

T-RackS 3 Standard
Mastering/mixing w/four processing mods. **X**

Total Studio 2 Bundle
Collection of plug-ins to record, compose, produce, and master. More than 8,000 (21.5GB) sounds covering every instrument category. **A**

Total Workstation 2 Bundle
AThree virtual instrument workstations. **A**

iZotope

Alloy Equalizer, Dynamics, Exciter, De-Esser, Transient Shaper and Limiter. **A**

Ozone 4 complete mastering system in single plug-in. **A**

Radius iZotope Radius brings world class time-stretching and pitch-shifting to Apple\'s Logic Pro and Soundtrack Pro. **A**

Spectron A complete spectral effect toolbox, spectral morph, filter, pan, delay, and smear. **A**

Trash Amp, Cabinet and Stomp Box modelling tool. **A**

Lexicon

LXP Native Reverb Bundle
PC/Mac native reverb plug-in bundle with four of Lexicon's most popular reverbs (Hall Plate, Room, Chamber) and over 220 presets. **A**

PCM Native Reverb Bundle
PC/Mac native reverb plug-in bundle with seven signature Lexicon reverbs and over 950 brilliantly crafted studio presets. **B**

McDSP

4020 Retro EQ
Four-band EQ and filter set. Shelving HF and LF bands, two (HMF, LMF) parametric EQs. Gain dependent variable slope/Q system. **A**

4030 Retro Compressor
New dynamic range control topology coupled with a wet/dry mix control to balance compressed and uncompressed signals. **A**

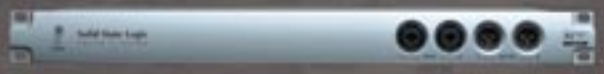
4040 Retro Limiter
Combines look-ahead brick wall limiter function with several subjective treatments to make the limiting action subtle, and yet vintage. **A**

6030 Ultimate Compressor
Next generation of dynamic range control tech adding new sonic capabilities,. **A**

Analog Channel
Emulates sounds of high-end analogue tape machines, tape, channel amplifiers. **A**

Channel G Big board sound with flexibility. **B**

Channel G Compact
Channel G with a smaller DSP footprint. **A**



SSL X-Patch

Channel G Surround
Channel G Surround delivers the big board sound with unprecedented flexibility. **A**

Chrome Tone
Custom guitar amps, boutique outboard gear, and pedal effects inside your DAW. **A**

Classic Pack HD
McDSP Classic Pack bundle: Analog Channel, CompressorBank, FilterBank, and MC2000. **B**

CompressorBank
The sounds of vintage and modern compressors, with complete control of dynamic compression. **A**

DE555 New gen of de-essing, providing transparent, precise de-essing with unique flexibility. **A**

Emerald Pack HD
Bundle: Analog Channel, Channel G, Chrome Tone, CompressorBank, DE555, FilterBank, FutzBox, MC2000, ML4000, NF575, Revolver, Synthesiser One. **C**

FilterBank High-end equaliser plug-in emulates the sounds of vintage and modern equalisers and filters. **A**

FutzBox Distortion and noise gen plug-in for low fidelity audio signals. **A**

Live Pack HD
Channel G Compact, Chrome Tone, DE555, FutzBox, MC2000, ML4000 and NF575. **B**

MC2000 Multi-band compressor designed to emulate the sounds of vintage and modern compressors. (TDM/RTAS/AudioSuite, Mac/PC). **A**

ML4000 High-resolution limiter and multi-band dynamics processor designed for music, mastering, post, and live sound. **A**

NF575 High res filter set, remove variety of noise types from audio (TDM/RTAS/AudioSuite, Mac/PC). **A**

Project Studio LE
Analogue Channel LE, Chrome Tone LE, CompressorBank LE, FilterBank LE, ML4000 LE, Revolver LE and Synthesiser One LE. **A**

Retro Pack HD
Vintage style designs bundle. 4020 Retro EQ, 4030 Retro Compressor, 4040 Retro Limiter. **A**

Revolver Convolution reverb. Impulse response control, routable EQ, 2 sync-able delay lines, a reverb decay crossover network. **A**

Synthesizer One
Combines wave table and analogue oscillators, modular, flexible filtering, dedicated effects. **A**

Metric Halo

ChannelStrip-Native
Console-style channel strip plug-in for AU, VST, MAS, and RTAS. **A**

ChannelStrip-TDM
Console-style channel strip plug-in for TDM and RTAS with six-band EQ, gate, compression and sample delay, plus more than 100 presets. **A**

SpectraFoo
Complete metering and audio analysis suite. **A**

SpectraFoo Complete
Complete metering and audio analysis suite, for studio production/live sound applications. **A**

Minnetonka Audio

SurCode for Dolby E
Dolby E Encoding and Decoding plug-ins for Pro Tools, Nuendo, Final Cut, AVID, Pyramix, Fairlight, AudioTools AWE, and Sequoia. **C**

SurCode for Dolby Pro Logic II
Fully licensed and certified software Dolby Pro Logic II matrix surround encoder and decoder. RTAS(W/M), VST (W/M), Standalone(W/M). **A**

SurCode for DTS-HD
Blu-ray Audio encoding and decoding for Apple Compressor and QuickTime. **A**

MOTU

Electric Keys
Cross-platform virtual instrument. 50 classic, vintage electric keyboard instruments. **A**

Ethno Instrument
Cross-platform ethnic/world instrument offers 4GB of instruments, plus 4GB of loops and phrases in one easy-to-use window. **A**

MachFive 2 Surround-supporting 192kHz cross-platform sampler. All major plug-in formats. **A**

MX4 Multi-synth plug-in for MAS, AU and RTAS with hundreds of presets, flexible and powerful modulation, built-in effects, more besides. **A**

Symphonic Instrument
Cross-platform orchestral instrument that supports all major plug-in formats with 8GB of sounds via an easy-to-use interface. **A**

Native Instruments

Guitar Rig 3
Guitar sound/effects processing: Dynamic Tube Response, and Rig Kontrol 3 floorboard. **A**

Guitar Rig 3 Software Edition
Complete guitar amp and effects modulation solution with 12 amplifiers and 44 effects. **A**

Neyrinck

Mix 51 5.1 surround panner/mixer for Pro Tools LE. **A**

Nomad Factory

All-Tech 9063B EQ
MAC, PC, AU, VST and RTAS. Download Only. **A**

Analogue Mastering Tool
Amp Leveling. Max Warm. Multi Max. MAC, PC, AU, VST and RTAS. Download Only. **A**

Analogue Signature Pack
Program Equalizer EQP-four. Limiting Amplifier LM-662. Studio Channel SC-226. MAC, PC, AU, VST and RTAS Download Only. **A**

Blue Tubes analogue TrackBox
MAC, PC, AU, VST and RTAS. **A**

Blue Tubes Bundle V3
Dynamics, Equalizers, Effects Packs. analogue TrackBox. MAC, PC, AU, VST and RTAS. **A**

Blue Tubes Dynamics Pack
BT BrickWall BW2S. BT Compressor CP2S. BT Compressor FA770. BT DeEsser DS2S. BT ExpanderGate GX622. BT Limiter LM2S. **A**

Blue Tubes Effects Pack
BT analogue Chorus CH2S. BT analogue Phaser APH2S. BT Oilcan Echo TLE2S. BT Stereo Imager ST2S. BT Tempo Delay DL3D. BT ValveDriver. **A**

Blue Tubes Equalizers Pack
Includes: BT Equalizer BQ2S. BT Equalizer BX2S. BT Equalizer GEQ12. BT Equalizer PEQ2B. BT Equalizer PEQ5B. BT Equalizer PEQ322. **A**

BlueVerb DRV-2080
MAC, PC, AU, VST and RTAS. Download Only. **A**

British Bundle
British MCL-2269. British NEQ-1972. MAC, PC, AU, VST and RTAS Download Only. **A**

Essential Studio Suite
E-3B Compressor. E-3B Maximiser. E-Channel. E-Compressor. E-Gate Expander. E-Graphic EQ. E-Maximizer. E-RetroVox. E-TubeTape Warmer. **A**

Integral Studio Pack
Includes all 48 Nomad Factory Plugins. MAC, PC, AU, VST and RTAS Download Only. **A**

Liquid Bundle II
Liquid Compressor. Liquid Delays. Liquid Gate. Liquid Mod Liquid Phase. Liquid Verb. **A**

Motown Series
Music. Film. **A**

Pulse-Tec EQs
Pulse-Tec Eqs. MAC, PC, AU, VST and RTAS download only. Pace Copy Protection. **A**

Rock Amp Legends
Rock Amp Legends. MAC, PC, AU, VST and RTAS download only. Pace Copy Protection. **A**

Novation Music

Bass Station
VST and AU virtual analogue bass synth, based on the classic Novation Bass Station. **A**

V-Station VST, AU, Powercore virtual analogue synth. **A**

Overloud

BREVERB Hi-end reverb plug-in modelled after the most sought-after hardware units. Features four algorithms: Hall, Room, Plate, and Inverse. **A**

TH1 Virtual guitar amp plug-in with flexible and intuitive control guaranteeing the warmest, most dynamic response from your guitar. **A**

Rob Papen

RP-VERB Virtual reverb plug-in that inspires right out of the box with spot-on presets that range from intimate venues to abstract, surreal spaces. **A**

Roger Nichols Digital

Digital Pro Bundle
Plug-in bundle. Uniquel-izer, Uniquel-izer LE, Finis, Dynam-izer, and Frequal-izer. **A**

Serato

Pitch LE Pitch shifting and time stretching RTAS and Logic Pro plug-in for professionals. **A**

Pitch Pro Pitch shifting and time stretching Pro Tools plug-in for professionals. **B**

Seven Woods Audio

Ursa Major Space Station TDM Plug-In
Enables Pro Tools users to experience the unique effects of the original Space Station. **A**

Softube

Acoustic Feedback
Screaming guitar feedback simulation. **A**

Acoustic Feedback Deluxe
Screaming guitar feedback simulation, with added harmonic selectors. **A**

Amp Room Bundle
Vintage, metal, and bass amp room. **A**

Bass Amp Room
Bass amp sim with D.I. and limiter/comp. **A**

Effect Bundle
Acoustic feedback, tube delay, and spring reverb in a bundle. **A**

FET Compressor
Emulation of famous solid state compressor. **A**

Metal Amp Room
Brutal, evil, and aggressive guitar sound. **A**

Passive-Active Pack
Two classic equalisers and one modern hybrid. Fast working, great sounding, modeled EQs. **A**

Spring Reverb
Vintage style spring reverb simulation. **A**

Trident A-Range
Legendary console equaliser revived. **A**

Tube Delay Valve pre-amps and digital delay. **A**

Tube-Tech CL 1B
Truly faithful and exact replica of the Tube-Tech CL 1B hardware compressor. **A**

Valley People Dyna-mite
One of a kind multi-dynamics tool f/the 80s. **A**

Vintage Amp Room
High-end guitar amp simulator. **A**

Solid State Logic

Drumstrip Duende Plug-in
Clarity, punch and power percussion plug-in. **A**

SSL Channel Strip Duende Plug-in
Classic characteristics of legendary SSL Channel EQ and Dynamics processing in plug-in form. **X**

SSL Stereo Bus Compressor Duende Plug-in
Classic SSL G-Series Stereo Bus Compressor in plug-in form. **X**

Vocalstrip Duende Plug-in
Powerful tools to enhance vocal perfs. **A**

X-Comp Duende Plug-in
Mastering grade compressor plug-in with frequency dependent compression. **A**

X-EQ Duende Plug-in
Mastering grade 10-band parametric EQ with selectable EQ charactersitics on each band. **A**

X-Patch Patching and routing matrix **X**

Sonalksis Ltd

Sonalksis Creative Elements
Creative tools for tweaking/experimentation. **A**

Sonalksis Essentials
Compression, EQ and gating plug-ins. **A**

Sonalksis Mastering Suite
Multi-band limiter, maximising limiter, stereo imaging and advanced dithering plug-ins. **A**

Sonalksis Multiband Dynamics
Dynamics and frequency based processing - multi-band compander and dynamic EQ. **A**

Sonic Core

Dynatube Guitar Amps
Guitar amplifier and speaker emulations. **B**

Mix Master Pack
Plug-in bundle for Creamware DSP comprising Masterverb Pro, OptiMaster, Psy Q, Vinco, Graph EQs, Vocodizer, and mixer package. **B**

osirisXP Restoration plug-ins for SCOPE. De-clicking, de-crackling and de-noising. **B**

Synth Sampler Pack
Plug-in bundle for CreamWare DSP: STS-5000 Sampler, Minimax, Vectron, SB-404, EDS-16i. **B**

Sonnox

GML Upgrade for Oxford EQ (TDM only)
GML 8200 EQ emulation. **A**

Oxford Dynamics (TDM, Native, PowerCore)
Compressor, limiter, gate, expander, two-band side-chain EQ and warmth control. **A**

Oxford EQ (TDM, Native, PowerCore)
Five-band parametric EQ plus high- and low-pass filters. **A**

Oxford Inflator (TDM, Native, PowerCore)
Creates increased loudness enhancement and warmth in real time without overload. **A**

Oxford Limiter (TDM, Native, PowerCore)
Stereo programme limiter with unique enhance function and variable noise-shaped dither. **A**

Oxford Reverb (TDM, Native, PowerCore)
Highly flexible stereo reverb generator with built in five-band EQ. **B**

Oxford SuprEsser (Native only)
Professional de-esser and highly flexible dynamic EQ plug-in. **A**

Oxford Transient Modulator (TDM, Native, PowerCore)
Allows transients to be dramatically accentuated or softened on individual tracks or full mixes. **A**

Sonnox ELITE (Native)
Full bundle encompassing the entire range of Oxford plug-ins for Native platforms. **B**

Sonnox ELITE (PowerCore)
Full bundle encompassing the entire range of Oxford plug-ins for Pro Tools HD. **C**

Sonnox ELITE (TDM)
Full bundle encompassing the entire range of Oxford plug-ins for Pro Tools HD. **C**

Sonnox Enhance (Native)
Bundle of Oxford plug-ins including Inflator, Transient modulator and Oxford limiter. **A**

Sonnox Enhance (PowerCore)
Bundle of Oxford plug-ins including Inflator, Transient modulator and Oxford limiter. **B**

Sonnox Enhance (TDM)
Bundle of Oxford plug-ins including Inflator, Transient modulator and Oxford limiter. **B**

Sonnox Essential (Native)
Bundle of Oxford plug-ins including EQ, Dynamics, reverb and SuprEsser. **B**

Sonnox Essential (PowerCore)
Bundle of Oxford plug-ins including EQ, Dynamics, reverb and SuprEsser. **B**

Sonnox Essential (TDM)
Bundle of Oxford plug-ins including EQ, Dynamics, reverb and SuprEsser. **C**

Sonnox Restore Suite \
Three audio restoration plug-ins utitilising highly advanced and accurate algorithms. **C**

Sound Toys

Crystallizer Granular echo synth (RTAS, AS and HTDM). **A**

Echoboy Echo machine (RTAS, HTDM, AU, VST). **A**

Filterfreak Analogue-style one- and 2-band creative resonant filter (RTAS, Audiosuite and HTDM). **A**

PhaseMistress
Analogue-style phasing (RTAS, AS, HTDM). **A**

Pitch Doctor
The ultimate high quality pitch correction plug-in for Pro Tools (PCI/Mix/HD). **A**

Pure Pitch High quality vocal pitch shifting available for TDM Pro Tools (PCI/Mix/HTDM). **A**

Sound Toys TDM
TDM bundle including all nine soundtoys plugins (RTAS, Audiosuite, and HTDM). **B**

Sound Toys VST
Native bundle including EchoBoy, FilterFreak, Speed, PhaseMistress, Tremolator, and more. **A**

SoundBlender
Multi-effects for Pro Tools (PCI/Mix/HTDM). **A**

Speed OS9 and OSX Audiosuite Mac high quality polyphonic tempo and pitch change. **A**

Tremolator Create smooth pulsing rhythms or hard edged tremelo (RTAS, Audiosuite, and HTDM). **A**

SoundField

The Surround Zone
Surround sound post-prod software for Pro Tools HD, SADiE Series 5, AU and VST platforms. **A**

SPL

DrumXchanger analogue Code plug-in
Drum Replacement plug-in incl. Transient Designer and SPL sound library. **A**

EQ Rangers analogue Code plug-ins
EQ plug-ins based on the RackPack modules. **A**

SPL MicroPlugs analogue Code plug-ins
Single function plug-ins. **A**

Transient Designer analogue Code plug-in
Based on Transient Designer RackPack. **A**

TwinTube analogue Code plug-in
Tube effect plug-in based on RackPack. **A**

Vitalizer analogue Code plug-in
Patented sound optimizing with stereo enhancement. **A**

SRS Labs

SRS TDM-02
Pro Tools surround encoder/decoder. 6.1 to any stereo transmission or storage device. **A**

SRS VST-02 Surround encoder and decoder for VST. 6.1 encoding with real-time monitoring. **A**

Synchro Arts Limited

VocALign Pro V4
Syncs one audio signal to another. AS Plug-in. **A**

VocALign Project
Syncs one audio signal to another. Stand-alone SW interfaces to DP and other DAWs. **A**

VocALign Project for Digidesign Pro Tools
Synchronises one audio signal to another automatically. Ideal for vocal/instruments. **A**

TC Electronic

Access Virus
Synth for PowerCore **A**

Assimilator Learn the sound of your favorite mix and apply it to your own for PowerCore **A**

Character Adaptive filter for PowerCore **A**

DVR2 for PowerCore
Reverb for PowerCore **A**

DVR2 for TDM/ProTools
Vintage reverb algorithm from Reverb 6000. **B**

Dynamic EQ
EQ plug-in for PowerCore **A**

Fabrik C Channel strip for PowerCore **A**

Fabrik R Reverb for PowerCore **A**

Filtroid Dual Filterbank for PowerCore **A**

Harmony4 for PowerCore
Natural, intelligent vocal harmony: PowerCore **B**

Harmony4 for TDM/Pro Tools
Natural, intelligent vocal harmony. **A**

Intonator HS
Real-time pitch corr Plug-in for PowerCore. **A**

LM5D Loudness Meter for TDM/ProTools
Loudness meter. **C**

Master X3 (PowerCore or TDM)
Mastering plug-in. **B**

MasterX5/48K
Mastering plug-in for PowerCore. **A**

MD3 for PowerCore
Mastering plug-in for PowerCore. **B**

MD3 for TDM/ProTools
Mastering multiband dynamics and brickwall limiter from 950. **C**

NonLin2 for PowerCore
Reverb for PowerCore. **A**

Nonlin2 Stereo for TDM/ProTools
Non-linear stereo effects reverb algorithm from System 6000. **A**

Novation V-Station
Synth for PowerCore. **A**

Restoration Suite 2.0
Restoration plug-in for PowerCore **C**

Tap Factory for PowerCore
Delay plug-in for PowerCore **A**

TC Thirty Amp model for PowerCore **A**

Tube-Tech CL1B + Tap Factory bundle
Bundle for PowerCore **A**

Tube-Tech TDM/Pro Tools
Bundle for PowerCore and PT **B**

UnWrap (PowerCore or TDM)
Transparent up-conversion from stereo to 5.1, and from LtRt to five.one. **C**

Unwrap for PowerCore
Stereo to 5.1 conversion for PowerCore **B**

Vintage Pedal Plug-in Bundle
Bundle for PowerCore **A**

Voice Modeler
Create multiple voice personalities for PowerCore. **A**

VSS3 for PowerCore
Reverb for PowerCore. **A**

VSS3 for TDM/ProTools
Stereo source reverb from Reverb 6000. **B**

TC-Helicon

Harmony4 for PowerCore
Intelligent harmony algorithms from VoicePro. **A**

Harmony4 for ProTools
Intelligent harmony algorithms from VoicePro. **B**

Intonator HS
Pitch correction plug-in for PowerCore. **A**

Voice Modeler
Voice modelling plug-in for PowerCore. **A**

The Sound Guy, Inc.

Backwards Machine
Simulates an ongoing backwards effect in real time by reversing and overlapping audio. **A**

ReSpatializer
Panning, surround, and spatialisation plug-in. Binaural HRTF effects for headphone mixes. **A**

SFX Machine Pro
Multi-effects plug-in with over 300 presets. Includes preset editor, tempo Sync. **A**

SFX Machine Pro for RTAS
As above, in RTAS format for Pro Tools. **A**

SFX Machine RT
Multi-effects plug-in with over 250 effects. The Randomize button lets you explore. **A**

Trillium Lane Labs

TL Aggro Vintage analogue FET compression to the Pro Tools environment (TDM/RTAS). **A**

TL Auto Pan
Stereo and surround processing for panning effects, graphic metering of output and pan position for control of panning effects. **A**

TL Drum Rehab
Tools to enhance or replace drum recordings automatically, and in real time (RTAS). **A**

TL Everyphase
Analogue phaser effects from mod and tremolo to extreme filtered feedback (TDM/RTAS). **A**

TL Space Native
Convolution reverb for music and post. **A**

TL Space TDM
As above, for TDM. **B**

Universal Audio

1176LN/SE Fast attack, analogue friendly warmth, FET gain reduction emulation, supports all buttons. **A**

Cambridge EQ
Five band EQ, 17 high/low pass filter types, three types Q/resonant shelf, one click switching. **A**

Cooper Time Cube
Unique delay featuring two independent delay lines with delay, decay, pan, and volume. **A**

DreamVerb 21 room shapes, 48 surface materials, seven types of air, blend room shapes, sizes, surface. **A**

Empirical Labs FATSO
Analogue tape simulator/compressor: recreates magnetic tape, tubes, class A transformers. **A**

EMT 140 Highly prized smooth, nat. plate reverb sound, three unique plates, decay, two-band EQ. **A**

EMT 250 Classic lever-driven digital reverb and modulation effects unit. **A**

Fairchild 670
Modelled after Ocean Way‚Äôs famous golden unit, sidechain link stereo operation. **A**

Harrison 32C
Four channel EQ modelled on Bruce Swedien's own 32 Series console. **A**

Helios Type 69
Passive EQ. High shelf, parametric mid and bass peak/shelf EQ. Unique and distinct tone. **A**

LA-2A Lag-free, distortion-free, optical attenuator, freq-dependent compression behaviour. **A**

LA-3A Optical gain reduction, with faster attack and release characteristics than LA-2A. **A**

Little Labs IBP
In-between phase alignment tool and phase manipulation plug-in. **A**

Manley Massive Passive
Two channel four band passive EQ modelled on coveted Manley Labs hardware equaliser unit. **A**

Moog Multi-mode Filter
Sophisticated low/high/bandpass filtering w/ self oscillation, saturation, zero artifacts. **A**

NEVE 1073 Revered three-band Wessex A88/8014 EQ, DSP Lite hi-instance 1073SE, orig RAF cosmetics. **A**

NEVE 1081 Neve licensed/UA modelled, four-band 8048 console EQ, parametric high/low mid. **A**

Neve 31102
Three-band active EQ with hi/lo filters. Modelled on legendary 8068 console. **A**

Neve 33609
Exclusive Neve license/UA modelled. Prog. dependent qualities and more. **A**

Neve 88RS Four-band parametric EQ w/filters. Flexible limiter/compressor & expander/gate sections. **A**

Precision Buss Compressor
Single-band gain control for busses and inserts. Auto release, auto fade, and mix control. **A**

Precision De-esser
Dynamic sibilance processor. Bandpass, highpass, and split modes. **A**

Precision Enhancer
Enhancement tool with five modes to ensure versatility on a wide range of material. **A**

Precision EQ
Classic filters and control arr., upsamples to 192kHz, two sets of frequency ranges per ch. **A**

Precision Limiter
Look-ahead, brick-wall limiter, colourless, no upsampling, RMS and peak metering. **A**

Precision Maximizer
Maximises perceived mix volume with minimal gain or dynamic range change. **A**

Precision Multiband Mastering
Five bands compression, exp/gate, gain, ratio, threshold, attack, release and bandwidth, filterbank modes: linear/min phase. **A**

Pultec EQ Unique simul low-band boost and cut, extreme settings without harshness. **A**

Roland Chorus
Analogue modelling, accurate model of original CE-one and dimension D. **A**

Roland RE-201
Model of original Roland RE-201, tape oscillation effects and spring reverb emulation. **A**

SPL Transient Designer
Processes the transients of percussive sources. **A**

Trident A-Range
Legendary four-band console EQ modelled on the original inductor-based Trident EQ design. **A**

Duo **UAD-2** PCIe card, x5 power of original UAD-1. Mix Essentials II plug-in, $50 plug-in voucher. **B**

Duo Flexi **UAD-2** PCIe plug-ins platform, x5 power of UAD-1. Mix Essentials II plug-in, $500 voucher. **C**

Quad **UAD-2** PCIe, x10 power of UAD-1. Mix Essentials II plug-in suite and $50 plug-in voucher. **C**

Quad Flexi **UAD-2** PCIe DSP card, x10 power of UAD-1. With Mix Essentials II plug-in suite, $500 voucher. **C**

Quad Neve **UAD-2** PCIe, x10 power of UAD-1. All Neve plug-ins, Mix Essentials II, $100 plug-in voucher. **C**

Quad Omni
UAD-2 PCIe card, x10 power of UAD-1. Suite of 34 UA plug-ins and $50 plug-in voucher. **D**

Solo **UAD-2** PCIe DSP card, x2.5 power of UAD-1. Mix Essentials II plug-in suite,$50 plug-in voucher. **A**

Solo Flexi **UAD-2** PCIe, x2.5 power of UAD-1. Mix Essentials II plug-in suite, $500 plug-in voucher. **B**

Solo Laptop
UAD-2 ExpressCard plug-in platform: x2.5 power of UAD-1. Mix Essentials II, $50 voucher. **A**

VCA VU Emulation of DBX 160 VCA. Threshold, compression, output controls, VU meter. **A**

Virtuasonic

COMBSCAPE
VST effect that features comb-filters, delays, state variable filters and stereo panorama. **A**

Didj'tizer VST effect plug-in that can emulate the sound of a didgeridoo and different types of pipe. **A**

SI-one Spatial processor for stereo image balancing. Remix centre and side information. **A**

Synaesthesis
Collection of 1,000+ impulse responses. **A**

V-Plugs

Echo Trip Echo plug-in **X**

Wave Arts

Tube Saturator
Real-time circuit simulation - analogue tube preamp and EQ to the component level. **A**

Waves

Diamond Native
Collection of tools for tracking, mixing, mastering, sound design, audio restoration. **D**

Diamond TDM
Collection of audio processing tools, unparalleled processing power to your studio. **D**

Gold Native
Get the Midas touch. Gold brings a wealth of signal processing power to your studio, geared toward tracking, mixing, and mastering. **B**

Gold TDM Get the Midas touch. Gold brings a wealth of signal processing power to your studio, geared toward tracking, mixing, and mastering. **C**

Horizon Native
Versatile mixing tools. Vintage compressors, precision-modeled EQs, mastering processors. **D**

Horizon TDM
Vintage compressors, precision-modeled EQs, and state-of-the-art mastering processors. **D**

Mercury Native
100+ stellar processors, 250+ component plugins. More Waves in one package.. **E**

Merrcury TDM
100+ stellar processors, 250+ component plugins. More Waves in one package.. **E**

Platinum Native
Extraordinary collection of signal processing tools. From dynamics, equalization, reverb to pitch correction, spatial imaging, and beyond. **C**

Platinum TDM
Collection of signal processing tools. From dynamics, equalization, and reverb to pitch correction, spatial imaging, and beyond. **D**

Silver Native
Silver features 16 essential plug-ins that will take your music to the pro level. **A**

SoundGrid Essentials
28 SoundGrid plugins, from EQ, compression, reverb, and delay to vocal tools, bass extension, limiting, and level maximization. **D**

SoundGrid Prelude
12 SoundGrid plugins: L1 Ultramaximizer, H-Delay, H-Comp, Renaissance Channel, Renaissance Vox, Renaissance Bass, and more. **C**

SoundGrid Pro
50 SoundGrid plugins: SG Essentials plus SSL 4000 Collection, CLA Classic Compressors, JJP analogue Legends, and The API Collection. **E**

Wholegrain Digital Systems LLC

Quartet DynPEQ
Four-band mastering plug-in. Clean dynamics applied to musically responsive parametrics. Versatile spectral control. **B**

XILS-Lab

PolyKB Recreation of RSF Polykobol II **X**

Zoom

ZFX C5 Zoom ZFX control plug-in software. **A**

ZFX S2T Zoom ZFX Stack plug-in software. **A**

zplane

Elastique Real-time pitch-shifting plug-in **A**

Utilities

Algorithmix

Classic PEQ
DirectX/VST plug-in, parametric equalisers. **B**

easyreNOVAtor
Modified version of reNOVAtor optimised for time-effective workflow. **B**

K-Stereo High resolution VST processor. **B**

Linear Phase EQ
DirectX/VST 10-band linear-phase para EQ. **B**

Linear Phase Split Compressor
Creative dynamic tool. **C**

NoiseFree DirectX/VST: removes broadband noise. **C**

reNOVAtor High res audio repair processor. **D**

ScratchFree
DirectX/VST; lose clicks, crackles and more. **C**

Audio Core

Media Magic
Mac-based file exchange utility (Pro Tools, Fairlight, Akai, Tascam, OMF, AES31, more). **B**

Sonic Magic
Mac-based file exchange utility.. **B**

Virtual Video Deck
PC-based, non-linear video for audio post system, 9-pin master/slave. **B**

Audiofile Engineering

Backline An indispensable set of tools to manage all things audio related on your computer. **A**

Loop Editor
Asimple audio loop editor designed for OS X. **A**

Sample Manager
Batch audio file processor for Mac OS X. **A**

Spectre A multi-instrument real-time audio analyzer for Mac OS X. **A**

Voxover Modern voice-over automation utility and batch-recorder. **A**

Avid

Complete Production Toolkit
Pro Tools LE Toolkit: Plug-ins, MP3 option, multi-track Beat Detective, increased track count, Digitranslator 2.0, mixing to 7.1 surround. **C**

DigiTranslator v2.0
Converts OMF/AAF/MXF to/from Pro Tools. **A**

DV Toolkit two
Pro Tools LE Toolkit: plug-ins: track count, editing/automation/session management. **B**

MachineControl
Integration of serial nine-pin protocols for Pro Tools that also offers track-arming. **B**

Music Production Toolkit two
Pro Tools LE and M-Powered Toolkit: Plug-ins, MP3 option, multi track Beat Detective. **A**

Cycling 74

Cycles Audio source libraries. CDs available are Sustained Encounters, Unnatural Rhythm, Incidental Gesture, Momentary Incursions. **A**

Dangerous Music

Dangerous Uniswitch
Uses RS-232 standard to switch keyboard/video/mouse, HDMI or DVI sources, etc. **A**

Genelec

GLM.SE + MIC
Genelec loudspeaker manager for small environment SE system 8130A/SE7261A sub, software w/measurement mic. **A**

iZotope

Music and Speech Cleaner
All the tools of a complete audio cleanup suite with straight forward accessibility. **A**

Ms Pinky

I.W.S. Set Programmable digital DJ vinyl inc. software. **A**

mSoft Inc.

mSoft MusicCue
Hard-disk music search system for music library users with licensed libraries pre-loaded. **X**

Neyrinck

SoundCode Exchange
BWF file import, export, and metadata utility. **A**

SoundCode Exchange MXF
MXF file import, export, and metadata utility. **A**

SoundCode For Dolby E
Software tools for fast and easy Dolby E for tape-based and file-based workflows. **C**

Solid State Logic

Pro Convert for Mac or PC
Audio project translation software. Move audio projects between different DAW applications. **A**

Source Elements

Source-Connect
Establishes HD-quality realtime audio connections between DAWs anywhere. **A**

Source-Live
AEasily send your mix in real-time to any client with web access, allowing for quick mix approvals and simple event broadcasting. **A**

Source-Talkback
Console style control room talkback/listen-back solution that doesn't require any hardware. **A**

Source-Zip Seamlessly compress projects for internet up to 90% faster, or archive with lossless quality. **A**

Virtuasonic

MIJOY PRO 4
VSTi MIDI plug-in for Windows. Use a joystick or gamepad as a MIDI controller. **A**

Authoring Tools

Ableton

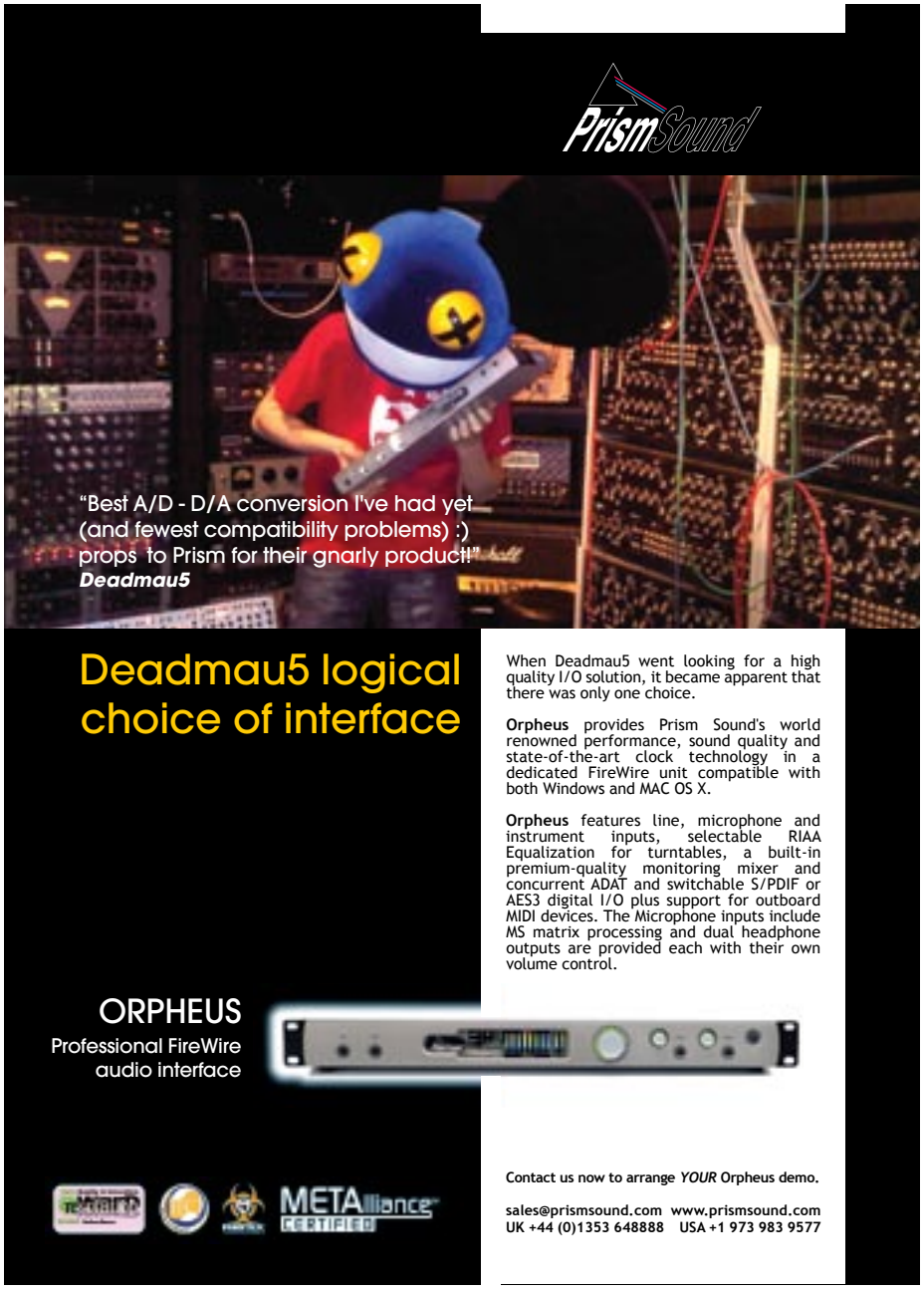
Ableton Max for Live
Re-programming for DAWs **A**

Celemony Software

Melodyne Editor, can be used plug-in or independently. **A**

Minnetonka Audio

discWelder BRONZE
Mac and PC basic DVD-Audio authoring. Surround and high-resolution audio on DVD-Audio recordable media. **A**


PrismSound
"Best A/D - D/A conversion I've had yet (and fewest compatibility problems) :) props to Prism for their gnarly product!"
Deadmau5
Deadmau5 logical choice of interface
When Deadmau5 went looking for a high quality I/O solution, it became apparent that there was only one choice.
Orpheus provides Prism Sound's world renowned performance, sound quality and state-of-the-art clock technology in a dedicated FireWire unit compatible with both Windows and MAC OS X.
Orpheus features line, microphone and instrument inputs, selectable RIAA Equalization for turntables, a built-in premium-quality monitoring mixer and concurrent ADAT and switchable S/PDIF or AES3 digital I/O plus support for outboard MIDI devices. The Microphone inputs include MS matrix processing and dual headphone outputs are provided each with their own volume control.
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discWelder BRONZE 1000m
Mac and PC Stereo Audio Authoring. High Def PCM audio up to 192 kHz / 24 bit or a direct conversion from DSD to DVD-A,V, or CD. **A**

discWelder STEEL
PC Essential DVD-Audio authoring. Surround and high-res audio on DVD-Audio rec media. **A**

Neyrinck

SoundCode For Dolby Digital
AC3 encoding/decoding for DVD/Blu-ray. **A**

SoundCode For DTS
DTS encode/decode utility for DVD/Blu-ray. **A**

Controllers & Misc. Hardware

Akai

APC20 Controller for Ableton live **X**

Allen and Heath

Xone:1D MIDI USB controller for leading DJ software. **A**

Xone:2D Four-stereo channel USB soundcard and MIDI controller that connects to existing analogue mixers to integrate leading DJ software. **B**

Xone:4D High performance DJ mixer, multi-channel USB soundcard, and MIDI control surface. **C**

Xone:DX Plug'n'Play MIDI controller with a 20-channel USB soundcard, and features total integration of four-deck Serato ITCH software. **B**

Avid

C|24 24-channel control surface for direct hands-on control of Pro Tools mixing, rec, and editing. Analogue inputs, and 5.1 monitor section. **E**

Command|8
USB-based control surface for Pro Tools HD and LE with eight touch sensitive faders and eight automatable rotary encoders. **B**

MC colour Dedicated colour grading surface for Apple colour and other EuCon grading software. **X**

MC Control Control surface w/touch-screen and 4 faders for EuCon, HUI and Mackie Control software. **B**

MC Mix Eight-fader control surface for EuCon, HUI and Mackie Control media software. **B**

MC Transport
High quality Jog/Shuttle control for EuCon, HUI and Mackie Control media software. **A**

Eowave

Eobody 2 USB Sensorbox
USB interface. Use sensors with sequencer. **A**

Fairlight

Xynergi Media Production Centre
Digital DAW interface. All media processing tools needed for audio for video production. **X**

Frontier Design

Alpha Track
USB, single-fader controller and transport. **A**

JazzMutant

Dexter Multi-touch control surface for DAWs. **C**

Lemur Modular control surface for audio and media. **C**

Korg

microKONTYROL
37 keys , four-way Joystick (with switch), 16 pads (velocity or fixed value) eight rotary. **A**

nanoKERY USB MIDI 25 note keyboard, laptop type keys, velocity sens, oct, pitch, mod switches. **A**

nanoKONTROL
USB MIDI controller, nine-channel w/rotory, slide/two buttons per ch. Transport controls. **A**

nanoPAD USB MIDI controller, 12 touch response pads with X/Y pad, roll/flam function, 4 scene. **A**

padKONTROL
USB MIDI controller with 16 velocity sensity pads, X-Y pad, two rotory controllers. **A**

Mackie

Mackie Control Extender Pro
Eight-fader expandsion for Mackie Control Universal Pro control surface. **B**

Mackie Control Universal Pro
Production software control surface. **B**

M-Audio

MidAir Wireless MIDI transmitter and receiver system. **A**

Midisport 2x2 Anniversary Edition
32 x 32 discrete channels of MIDI I/O via USB. **A**

Midisport 4x4 Anniversary Edition
64 x 64 discrete channels of MIDI I/O via USB. **A**

Project Mix I/O
Control: motorised faders, 18x14 interface. **B**

USB Midisport 1x1
One-In/one-Out USB 16-channel MIDI in/out connectivity. **A**

USB Uno One-In/one-Out USB Bus-Powered MIDI Interface. **A**

Merging Technologies

Isis Dedicated controller for Pyramix for editing, recording and mixing , connects via Ethernet. **D**

Novation Music

25SL MkII Two octave midi controller featuring Automap. **A**

49SL MkII Four octave midi controller with Automap. **A**

61SL MkII Five octave midi controller with Automap. **A**

Dicer Cue point and looping controller for Serato and other DJ software. **A**

Launchpad Ableton Live controller. **A**

Nocturn Intelligent plug-in controller feat. Automap. **A**

Nocturn 25 Keyboard
Two octave intelligent keyboard controller with DAW and plug-in control. **A**

Nocturn 49 Keyboard
Four octave intelligent keyboard controller with DAW and plug-in control. **A**

Xio 25 Two octave synthesiser and audio USB MIDI controller keyboard. **A**

Xio 49 Four octave synthesiser and audio USB MIDI controller keyboard. **A**

ZeRO SL MkII
Keyless midi controller with Automap. **A**

PreSonus

FaderPort DAW USB automation and transport controller. 100mm motorised fader. **A**

Smart AV

Tango DAW controller. Pyramix, Protools, Nuendo, Cubase, Logic, 8, 20, 32 fader configs. **X**

Steinberg

CC121 Advanced integration controller for Cubase/ Nuendo with one 100mm touch sensitive fader, assignable controls, AI Knob and more. **A**

CI2 Interface and controller in one unit, featuring two mic pres, phantom power, one Hi-Z for direct guitar signal input and the AI Knob to control the included Cubase AI software. **A**

Nuendo SyncStation
Dedicated synchroniser hardware. **D**

TASCAM/TEAC Profesional

FW 1884 Audio/Midi interface/mixer with DAW control. Analogue and digital I/O + 4 Midi I/O. **B**

FW-1082 Audio/Midi interface with DAW controller. **B**

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Powered, Wired, Single-Channel

ADK Microphones

A-51 LD Class A FET Condenser Microphone. **A**

A-51TC LD Cardioid Class A Valve (Tube). **B**

A6 LD Class A FET Condenser Microphone. **A**

CS-1 Hand-Made in USA 9-Polar Valve (Tube). **B**

Hamburg II-AU
Hand-Made in USA Class A Cardioid FET. **B**

S-51 LD Class A FET with Pad and High-Pass. **A**

S-7 LD Class A FET Super-HIGH SPL Mic. **A**

S-7B LD Super-HIGH SPL, Mellow Version. **A**

S-7C LD Super-HIGH SPL, Brilliant Version. **A**

TC-AU TC Upgraded Aussie-Design Capsule. **B**

TT LD 9 Polar-Pattern Class A Valve (Tube). **B**

TT-AU TT- Upgraded Aussie-Design Capsule. **B**

Vienna II-AU
Hand-Made in USA Class A Cardioid FET. **B**

AEA, Audio Engineering Associates

AEA A440 High perf phantom powered ribbon mic. **D**

AEA R44C High performance ribbon mic in 44 tradition. **X**

AEA R84 Big Ribbon multi-purpose microphone. **B**

AEA R92 Big ribbon instrument mic, ideal for guitar. **A**

Aevox Audio

Aevox Audio Stetho
Electret condenser stethoscope mic. **A**

AKG

C 1000 S Small diaphragm condenser. Polar pattern converter changes response between cardioid and hypercardioid. Presence boost adaptor. **A**

C 12 VR Replica of the C 12, from capsule to original 6072A tube. 9 remotely selectable patterns. **D**

C 2000 B Fixed cardioid polar pattern for many apps. High SPL capability. Smooth frequency response. **A**

C 214 One-inch edge-terminated large diaphragm. Outstanding range. Double mesh grille. **A**

C 3000 Updated version of popular C3000B. Fixed cardioid polar pattern. High SPL capability. Switchable 10dB attenuation pad. **A**

C 4000 B Multi-pattern large diaphragm condenser mic. High SPL capability. Switchable 10dB attenuation pad. Switchable bass cut filter. **A**

C 414 XLII Classic mic, rec solo vocals/ instruments. Three switchable bass cut filters, three attenuation pads. Nine patterns. Lock function. **B**

C 414 XLS Reference-quality mic especially for acoustic instruments. Nine switchable polar patterns. **B**

C 4500 B-BC
End-address large diaphragm condenser for broadcast work. **A**

C 451 B Integrated cardioid condenser. Same acoustic performance as the popular original C451EB + CK1 but with improved specifications. **A**

C 516 M Cardioid instrument mic w/mounting bracket. Ideal for piano, guitar, keyboard amps. **A**

C 518 M Clamp-on miniature condenser mic, ideal for drums and percussion. **A**

C 519 M Miniature condenser mic for wind insts and percussion. Cardioid pattern reduces spill. **A**

C 577 WR V.small omni-directional lavalier mic. Dual-diaphragm protects transducer from moisture and phase cancels mechanical/cable noise. **A**

C5 Handheld condenser mic. Cardioid polar pattern gives maximum gain before feedback. **A**

Perception 820 Tube
Dual one-inch large diaphragms, true condenser. ECC83 dual-triode tube circuitry. R/C unit allows selection of nine pickup patterns. **B**

ART

M-Five Low mass ribbon microphone. **A**

M-Four Multi-pattern high performance tube mic. **A**

M-One Cardioid FET condenser microphone. **A**

M-One/USB
Cardioid FET condenser mic with USB and on-board monitor. **A**

M-Three Cardioid FET condenser microphone w/three polar patterns, pad/roll-off. **A**

M-Two ardioid FET condenser mic w/pad and roll off. **A**

Audio-Technica

AE2500 Dual-element cardioid microphone. **B**

AE3000 Side-fire cardioid condenser microphone. **A**

AE3300 Cardioid condenser mic, 80Hz HPF switch and 10dB pad. **A**

AE5100 End-fire cardioid condenser microphone. **A**

AE5400 Large diaphragm true condenser microphone with 80Hz HPF switch and 10dB pad. **A**

AT2010 20 Series cardioid condenser handheld mic. **A**

AT2020 20 Series cardioid condenser mic. **A**

AT2020USB
20 Series USB cardioid condenser micr. **A**

AT2035 20 Series cardioid condenser microphone. **A**

AT2050 Multi-pattern condenser microphone. **A**

AT4021 Cardioid condenser microphone. **A**

AT4022 Omnidirectional condenser microphone. **A**

AT4033aSM
Cardioid condenser mic with shock mount. **A**

AT4040 Cardioid condenser mic with shock mount. **A**

AT4040SC Cardioid condenser mic with stand clamp. **A**

AT4041 Pressure gradient capacitor microphone with transformerless circuitry. **A**

AT4047MP Multi-pattern condenser microphone. **B**

AT4047SVSC
Cardioid condenser w/AT8430 stand clamp. **B**

AT4047SVSM
Pure studio capacitor microphone designed for professional recording with AT8449SV. **B**

AT4049B Modular omni-directional condenser mic. **A**

AT4050/SC Multi-pattern studio mic with stand clamp. **B**

AT4050/SM Multi-pattern studio mic with shockmount. **B**

AT4050ST Cardioid condenser mic with shockmount. **C**

AT4051B Modular cardioid condenser microphone. **A**

AT4053B Modular hypercardioid condenser mic. **A**

AT4080 Bidirectional active ribbon microphone **B**

AT4081 Bidirectional active ribbon microphone **B**

AT8015 460mm-long line and gradient mic. **A**

AT8035 369mm line and gradient condenser mic. **A**

AT829CW Cardioid condenser lavalier mic, HRS plug. **A**

AT831AW Cardioid condenser mic, HRS plug. **A**

AT831R Miniature phantom cardioid condenser mic. **A**

AT875R 178mm line and gradient condenser mic. **A**

AT889CW Sub-miniature omnidirectional condenser microphone terminated with an HRS plug. **A**

AT891R UniPlate plate mic with press-to-talk switch. **A**

AT892C Omni-directional condenser headworn mic with 2.5mm capsule size and bare end cable. **A**

AT892C-TH Beige omni-directional condenser headworn mic, 2.5mm capsule size and bare end cable. **A**

AT892CW Omni-directional condenser headworn mic 2.5mm capsule size, terminated with an HRS. **A**

AT892CW-TH
Beige omni-directional condenser headworn mic w/2.5mm capsule, terminated with HRS. **A**

AT897 279mm short shotgun microphone. **A**

AT898 Subminiature cardioid condenser mic. **A**

AT898c Unterminated version of AT898. **A**

AT899 Subminiature omni-dir condenser mic. **A**

AT899c Unterminated subminiature omni-directional condenser microphone. **A**

AT899c-TH Ivory-finished, unterminated subminiature omni-directional condenser microphone. **A**

ATM250 Hypercardioid dynamic instrument mic. **A**

ATM250DE Dual-element instrument microphone. **A**

ATM350 Cardioid condenser clip-on microphone. **A**

ATM410 Cardioid dynamic vocal microphone. **A**

ATM450 Cardioid condenser instrument microphone. **A**

ATM610 Hypercardioid dynamic vocal microphone. **A**

ATM650 Hypercardioid dynamic instrument mic **A**

ATM710 High-fidelity handheld condenser mic. **A**

ATM73a Cardioid condenser headworn microphone. **A**

ATM73ac Same as ATM73a but unterminated. **A**

ATM73CW Discreet condenser headband mount microphone, terminated with an HRS plug. **A**

ATM75 Cardioid condenser headworn microphone. **A**

ATM75 Condenser headband mount mic w/pre-amp. **A**

ATM75c Same as ATM75. **A**

ATR3350 Sub-miniature lavalier mic, battery pack. **A**

ATR4697 Low-profile omnidirectional boundary mic. **A**

ATR6550 Condenser microphone offering a telescopic choice of pick-up patterns. **A**

BP896 Subminiature omnidirectional condenser lavalier in black with AT8539 power module. **A**

BP896-TH Subminiature omnidirectional condenser lavalier mic in beige with AT8539 module. **A**

BP896c Less power module, 1.5m cable, untermd. **A**

BP896c-TH Subminiature omnidirectional condenser lavalier microphone in beige, unterminated. **A**

ES915/C Cardioid condenser with XLR mount (including XLR-to-AM adaptor) and double gooseneck. **A**

ES915/H Hypercardioid condenser with XLR mount and double gooseneck with adjustable length. **A**

ES915/ML Microline condenser with XLR mount (including XLR-to-AM adaptor) and double gooseneck. **A**

ES915/O Omni-directional condenser with XLR mount and double gooseneck w/adjustable length. **A**

ES917S/C Fixed length (443mm) cardioid condenser, XLR mount, mute switch/LED, double gooseneck. **A**

ES917S/H Fixed length (443mm) hypercardioid condenser with XLR mount (including XLR-to-AM adaptor), mute switch/LED, and double gooseneck. **A**

ES917S/ML Fixed length (562mm) microline condenser with XLR mount (including XLR-to-AM adaptor), mute switch/LED, and double gooseneck. **A**

ES917S/O Fixed length (443mm) omnidirectional condenser, XLR mount (including XLR-to-AM), mute switch/LED, and double gooseneck. **A**

ES933/H Miniature hypercardioid condenser mic. **A**

ES933/ML Miniature microline condenser hanging mic. **A**

ES933/O Miniature omnidirectional condenser mic. **A**

ES935/C Fixed length (191mm) cardioid condenser with XLR mount (including XLR-to-AM adaptor). **A**

ES935/H Fixed length (191mm) hypercardioid condenser with XLR mount (and XLR-to-AM adaptor). **A**

ES935/ML Fixed length (310mm) microline condenser with XLR mount (including XLR-to-AM adaptor). **A**

ES935/O Fixed length (191mm) omni condenser with XLR mount (including XLR-to-AM adaptor). **A**

ES935S/C Fixed length (191mm) omnidirectional condenser with XLR mount (including XLR-to-AM adaptor) and mute switch/LED. **A**

ES935S/H Fixed length (191mm) hypercardioid condenser with XLR mount and mute switch/LED. **A**

ES935S/ML Fixed length (310mm) microline condenser with XLR mount and mute switch/LED. **A**

ES935S/O Fixed length (191mm) omnidir condenser, XLR mount, and mute switch/LED. **A**

ES943/C Cardioid condenser clip-on microphone. **A**

ES943/O Omni-directional condenser clip-on mic. **A**

ES945 Omni-directional condenser microphone for fixed mounting on ceiling, wall, or table. **A**

ES945W White-finished omnidirectional condenser mic for fixed mounting on ceiling, wall or table. **A**

ES947 Cardioid condenser mic for fixed mounting. **A**

ES947W White-finished cardioid condenser microphone for fixed mounting on ceiling, wall, or table. **A**

ES961 Cardioid condenser microphone. **A**

ES961P Cardioid condenser mic with 1/4-inch plug. **A**

ES961W White-finished cardioid condenser mic. **A**

MB/DK5 Midnight Blues five microphones drum pack. **A**

MB/DK7 Midnight Blues seven mics drum pack. **A**

MB4K Cardioid condenser studio microphone. **A**

MT838B Miniature condenser mic with free end cable. **A**

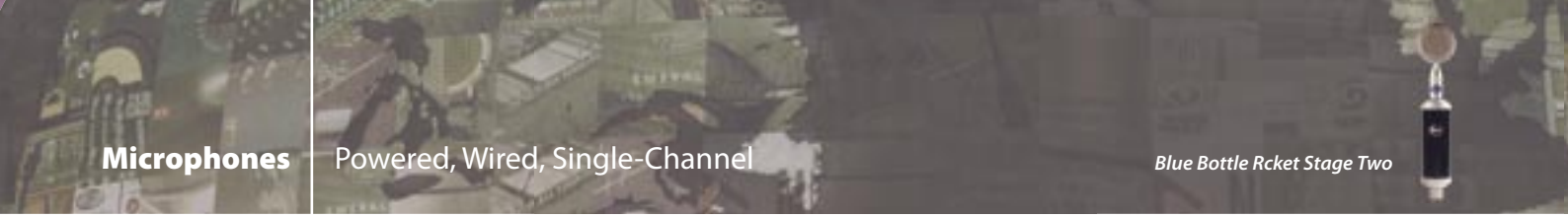
MT838CW Miniature condenser mic, HRS plug. **A**

PRO24 Stereo condenser microphone. **A**

PRO24CM Stereo condenser microphone. **A**

PRO35 Miniature clip-on microphone. **A**

PRO35XCW Miniature clip-on mic with an HRS plug. **A**



Blue Bottle Rcket Stage Two

PRO37 Small-diaphragm cardioid condenser mic. **A**
PRO47T Threaded double-gooseneck condenser. **A**
PRO47TL 408mm-long PRO47T. **A**
PRO49Q 332mm dbl-gooseneck mini condenser mic. **A**
PRO49QL 418mm-long PRO49Q. **A**
PRO7 Mini electret condenser mic for clip-on apps. **A**
U841A OmniPlate condenser plate microphone. **A**
U841AW Omni-directional boundary layer microphone terminated with an HRS plug (RFI immune). **A**
U843R Three ch boundary cardioid condenser mic. **A**
U851A UniPlate unidirectional condenser plate microphone (RFI immune). **A**
U851CW Cardioid boundary layer microphone terminated with an HRS plug (RFI immune). **A**
U853A Miniature cardioid condenser microphone. **A**
U853R Phantom-only U853A (RFI immune). **A**
U853RW White-finished U853A (RFI immune). **A**
U857AL 420mm-long cardioid condenser adapter-mount gooseneck (RFI immune). **A**
U857Q 365mm-long quick-mount cardioid condenser gooseneck microphone (RFI immune). **A**
U857QU 487mm-long uniline condenser quick-mount gooseneck (RFI immune). **A**
U859QL 480mm-long quick-mount gooseneck condenser microphone. **A**

Audix

ADX10 Miniature cardioid lavalier with 3-ft cable, 3-pin mini-XLRf. Black. **A**
ADX10FL Mini-instrument cardioid mic with shock absorbent clip designed specifically for flute. **A**
ADX20I High level instrument clip on mic. **A**
ADX212 Quality cardioid/hyper cardioid 12-inch gooseneck, XLR, electronics in base. **A**
ADX218 Same as ADX112 with 18-inch gooseneck. **A**
ADX40 High level hanging choir mic with 30ft cable, black or white, cardioid, or hyper cardioid. **A**
ADX5 Micro omnidir lavalier, 3-pin mini-XLRf. Black. **A**
ADX51 Cardioid 40Hz-18kHz. Switchable 10dB pad & 150Hz bass roll off. **A**
ADX60 Boundary plate microphone with high quality cardioid capsule, inc. APS910 PSU. **A**
CX112 Large diaphragm condenser mic with 10dB pad, roll-off and flight case. **A**
CX112MP Matched pair of CX112. **B**
CX212 Large dual diaphragm condenser mic, cardioid, omni, fig-of-eight, bass roll-off, shock mount. **A**
CX212MP Matched pair of CX212. **B**
AX-HT2 Headset, super cardioid, 48v. 3-pin mini XLR. **A**
AX-HT5 Headset, Hyper cardioid, 48v.Terminates in 3-pin mini XLR, in black or beige. **A**
M1244 Micro size condenser, cardioid/hyper cardioid capsule, 45mm long, hi SPL version. **A**
M1250 Micro size condenser with cardioid, hyper, omni, shotgun capsule, 90mm, integrated preamp. **A**
M1255 Micro size condenser, cardioid, hyper, omni, shotgun capsule, 55mm, integ. preamp. **A**
M1280 Micro size condenser with cardioid, hyper, omni, shotgun capsule, 90mm, integrated preamp. **A**
MB1250 50-inch carbonfibre boom with M1250 microphone with integrated preamp. **A**
MB1280 50-inch carbonfibre boom with M1280 microphone with integrated preamp. **A**
MICROD Miniature instrument mic: drums/percussion. **A**
SCX1 Cardioid, Omni, or Hypercardioid condenser, 48-52 volt phantom power. **A**
SCX1/MP Matched pair of SCX1. **B**
SCX25 1U studio condenser with isolated shock mount capsule design. **B**
SCX25MP Matched pair of SCX25, ¬±1dB (20Hz-20kHz). **C**
SCX25PS Piano recording pack, as above with 2x Dflex clamps and 2x 20ft cables in aluminium case. **C**
TR40 Test and recording mic. omni capsule, 20-20k. **A**
TR40MP Test and recording mic. omni capsule, 20-20k. Matched pair. **A**
UEM81C Lo Z, cardioid mic: instrument/group vocal. **A**
UEM81S Shotgun Set. As above, w/shotgun capsule. **A**
USB12 USB podium mic with 12-inch gooseneck. **A**
VX10 Condenser vocal mic: live stage/broadcast. **A**
VX5 Condenser vocal mic: live stage/broadcast. **A**

Avantone

AV-CK1 Condenser pencil mic, cardioid, omni, hyper cardioid caps, shock mount, wooden mic box. **A**
AV-CK6 Condenser FET mic, inc. shock mount, wooden mic box and metal case. **A**
AV-CK7 Condenser multi-pattern FET mic, inc shock mount, wooden mic box and metal case. **A**
AV-CR14 Dual ribbon mic, inc shock mount, wooden mic box and metal carry case. **A**
AV-CV12 Tube condenser mic, inc. shock mount, wooden mic box, PSU and metal carry case. **A**
AV-CV28 Tube condenser mic: cardioid, omni, hyper-cardioid caps. Inc. wood mic box, PSU, case. **A**

Berliner Microphones

U77 Large diaphragm classic tube mic, three polar patterns. German-made M7 capsule. **C**

beyerdynamic

CK 930 Cardioid condenser mic with remote pre-amplifier, 15dB pad, roll-off filter (6dB at 250 Hz), 40Hz to 20kHz response. **A**
MC 834 Large-diaphragm, condenser mic (cardioid), switchable pre-attenuation and roll-off-filter, internal pop filter, 150dB SPL, 20Hz, to 20kHz. **B**
MC 836/MC 837 Lobe/cardioid (MC 836) and cardioid (MC 837) shotgun-style condenser mics. **B**
MC 840 Large-diaphragm condenser mic, five switchable patterns, gold vaporised double membrane, 10/20dB pad, bass roll-off. **B**
MC 930 Cardioid pattern mic with condenser element, 15dB pad, bass roll-off filter (250Hz), 40Hz to 20kHz frequency response. **A**
MCE 10 Phantom-powered, small hypercardioid lavalier mic for Opus-series radio mic systems. **A**
MCE 530 Cardioid pattern mic with condenser electret element, 30Hz to 20kHz. **A**
MCE 530 Stereo Set Matched pair MCE 530 electret condenser mics, stereo bracket, clamps, windscreens, case. **A**
MCE 55 Miniature, omni-directional, lapel microphone, water resistant, adjustable gooseneck. **A**
MCE 58 Omni-directional electret condenser for ENG and field recording, internal shockmount, internal pop filter, scratch-resistant finish. **A**
MCE 60 Phantom-p, small omni-directional, lavalier mic for use with Opus-series radio mic systems. **A**
MCE 86.2 Phantom-powered, high-sensitivity, short, shotgun, hypercardioid condenser mic. **A**
MCE 86S.2 Phantom or battery powered, high-sens, short, shotgun, hypercardioid condenser mic. **A**
MCE 86S.2 CAM Phantom- or battery powered, high-sensitivity, short, shotgun, hypercardioid condenser mic. **A**
MCE 5 Miniature, omni-directional, lapel microphone with a response tailored for clear speech. **A**
Opus 51 Phantom-powered boundary condenser mic, half spherical pattern and a linear response. **A**
Opus 53 Instrument mic, electret condenser element (cardioid), carbonfibre barrel, 30Hz to 20kHz. **A**
Opus 54 Cardioid hands-free vocal mic, condenser element, rust-resistant bendable head frame. **A**
Opus 55 Omni-directional neck-worn mic with condenser element, water resistant. **A**
Opus 81 Cardioid condenser vocal/instrument mic good gain-before-feedbackcapability, integ. filter. **A**
Opus 82 Clip-on electret condenser mic (cardioid) for wind instruments, flexible gooseneck with substantial clip, 30Hz to 20kHz. **A**
Opus 83 Instrument mic with electret condenser element (cardioid), 40Hz to 20kHz, 138dB SPL. **A**
Opus 86 Electret condenser mic (cardioid) f/accordians & bandoneons, flexible gooseneck, 30Hz-20kHz. **A**
Opus 87 Electret condenser drum mic (cardioid), flexible gooseneck, shockmount, internal pre-amp. **A**
Opus 88 Electret condenser drum mic (cardioid), flexible gooseneck, horizontal swivel joint, shockmount clamp, internal pre-amp, 30Hz to 20kHz. **A**
TG-X 930 True condenser live vocal mic, 20Hz-20kHz, 4mV/PA, 150dB SPL, multi-layer gauze pop screen, highest off-axis rejection. **A**

Blue Microphones

Baby Bottle Solid-state, class A discrete condenser mic, gold-sputtered capsule in a lollipop spherical grille. **A**
Blueberry Large capsule class-A condenser mic delivering vintage sound and presence. **B**
Bluebird A versatile large-diaphragm cardioid condenser, utilising a class A discrete circuit. **A**
Bottle Hand-built mic w/eight optional capsules, hand-selected EF86 pentode vacuum tube. **D**
Bottle Rocket Stage One Solid state mic w/eight interchangeable caps. **B**
Bottle Rocket Stage Two Tube mic body and power supply with a system of eight optional interchangeable capsules. **C**
Cactus A nine-pattern condenser mic with a vintage sound. Hand-tuned and tested. C Dragonfly Solid-state discrete class A mic. **D**
Eyeball 2 USB Webcam mic. **A**
Icicle USB and mic combo. **A**
Kiwi High-end transformerless solid-state mic with nine patterns and discrete class A electronics. **C**
Mikey Condenser for iPod and iphone. **A**
Mouse Hand-made large capsule condenser mic with high and low frequency boosts for presence. **C**
OmniMouse Small diaphragm perspex omni condenser mic, rotating capsule enclosed in spherical grille. **C**
Snowball A dual capsule (cardioid/omni) USB microphone for direct plug and play desktop recording. **A**
Snowflake Portable USB mic, built-in case/laptop clip. **A**
Woodpecker Hand made powered ribbon mic with class-A electronics and exotic wood and brass finish. **B**
Yeti USB mic **A**

Bock Audio

151 Tube cardioid condenser mic with vintage/normal switch. Made in USA. **C**
195 Large diaphragm cardioid condenser mic with FAT, PAD, low cut switches. Made in USA. **A**
251 Tube multi-pattern premium quality condenser mic based on the E LAM 251. Made in USA. **D**
5-ZERO-7 Tube multi-pattern premium quality condenser mic with unique patented elliptical capsule and electronics similar to the Neumann U47. **D**

Brauner

Phanthera Studio ref FET mic, cardioid only (spider, case, VOVOX link direct S sound conductor 5.0m). **C**
Phanthera NF (Basic) Studio reference FET mic, cardioid. **B**
Phanthera V Studio ref FET mic, pattern: omni, cardioid, fig-of-eight (incl. spider, case and VOVOX link). **C**
Phantom Studio reference FET microphone, pattern: cardioid only (incl. spider, case and VOVOX link direct S sound conductor 5.0m). **C**
Phantom NF (Basic) Studio reference FET microphone, cardioid only (incl. stand mount, card box). **B**
Phantom V Studio reference FET mic, pattern: omni, cardioid fig-of-eight (incl. spider, case and VOVOX link. **C**
Valvet Studio reference valve microphone, pattern: omni and cardioid (incl. psu, spider, VOVOX tube link sound conductor 7.5m, case). **C**
Valvet X (pure cardioid) Studio reference valve microphone, pure cardioid (incl. psu, spider, VOVOX tube link sound conductor 7.5m, case). **C**

VM1 Studio ref valve mic, all patterns cont. variable. Psu, spider, w/screen, VOVOX tube link cable. **D**

VM1 C (pure cardioid)
Studio ref valve mic, pure cardioid. Psu, spider, w/screen, VOVOX tube link cable, case. **D**

VMA Dual mode studio ref valve mic, all patterns cont. variable (incl. psu, spider, windscreen, VOVOX tube link cable 7.5m, case, manual). **E**

VMX Studio reference valve mic, all patterns cont. variable (incl. psu, spider, windscreen, VOVOX tube link cable 7.5m, case and manual). **D**

VMX C (pure cardioid)
Studio reference valve microphone, pure cardioid (incl. psu, spider, windscreen, VOVOX tube link cable 7.5m, case and manual). **D**

CAD

E100S Large diaphragm condenser microphone **X**

GXL2400 Large one-inch diameter fixed cardioid pattern condenser. High sensitivity and low distortion. 30Hz-20kHz. Includes shock mount. **A**

M177 Cardioid condenser. 1.1-inch diameter capsule. Pad and Hi-pass filter. 10Hz-20kHz. **A**

M177VP Bundle
M177, MZM-5 shock mount, EPF-15 pop filter. **A**

M179 Variable pattern condenser. 1.1-inch diameter capsule. Pad and Hi-pass filter. 10Hz-20kHz. **A**

M9 Valve cardioid condenser. 1.1-inch diameter capsule. 10Hz-20kHz. Pad and Hi-pass filter. Inc flight case, PSU, shockmount, case. **A**

VX2 Dual valve condenser, inc. suspension, case, PSU, lead, alternative capsule. Dual 1.25-inch capsule. Cardioid, omni, figure-of-eight pad, and filter. **C**

CharterOak Acoustic Devices

E700 1.22-inch dual-diaphragm, solid state condenser with pure Class A electronics. **A**

M900 Solid-State small-diaphragm condenser with sensitivity and bass roll-off switches, ships with cardiod, hypercardioid, and omni capsules. **A**

M900T Tube small-diaphragm condenser with sensitivity and bass roll-off switches, ships with cardioid, hypercardioid, and omni capsules. **B**

PF1 Pop filter. **A**

S600 Front address cardioid tube condenser sold in pairs, for drum sets, piano, bass, bright guitars. **A**

S700 Broadcast condenser microphone. **B**

SA538 Large, dual-diaphragm tube condenser, particularly balanced sound. **B**

SA538B Variation of the flagship SA538, suited for vocals and many other studio applications with a rich sound, detail, clarity, and a smooth top end. **B**

SSC Small studio collection of Charter Oak mics, contains SA538, E700 and a pair of M900s. **C**

Cloud Microphones

JRS-34 Ribbon microphones. **X**

DPA Microphones

3541 Large-diaphragm, high-end mic kit with 4041: solid state- or tube, PSU, high-voltage amp. **D**

4003 Omnidir mic: 130V version of 4006-TL recording mic, natural and authentic, lots of headroom. **C**

4004 130V ref mic: specialist close miking, very high SPL handling, 10 Hz to 40 kHz extd. response. **C**

4006-TL P48 transformerless omni mic: unique natural clarity and true dynamic transient response with improved sensitivity and bass. **C**

4007 P48 ref mic, high SPL handling (up to 155 dB) and 20 Hz to 40 kHz frequency response. **C**

4011-TL P48 cardioid mic, high SPL handling, flat on-axis frequency response, exc. phase response. **C**

4012 Cardioid mic: high-voltage (130V) version of the renowned 4011 with high SPL handling. **C**

4015-TL P48 wide cardioid, excellent for piano, guitar, and percussion, or orchestral spot mic. **C**

4016 Wide cardioid mic: 130V version of 4015-TL. **C**

4017mk2 Supercardioid, state-of-the-art shotgun mic, short and exceptionally lightweight. **C**

4017mk2-R DPA 4017mk2 shotgun mic + Rycote windshield designed specifically for DPA 4017mk2. **C**

4021 Compact cardioid mic and side cable for unobtrusive placement. **B**

4022 Compact cardioid mic & rear cable for mounting on an instrument or unobtrusive placement. **B**

4023 Compact cardioid mic and connector for mounting on speech podium/DPA Flamingo. **B**

4026 Compact wide cardioid mic and rear cable, for high definition audio and insignificant size requirements, suits choirs and percussion. **B**

4027 Compact wide cardioid mic and side cable, for high definition audio and insignificant size requirements, suits choirs and percussion. **B**

4028 Compact wide cardioid mic and connector. **B**

4041-S 130V solid state large diaph mic with superior sound quality, low noise and high sensitivity. **D**

4041-SP P48 large-diaphragm mic with superior sound quality, low noise and high sensitivity. **D**

4041-T2 130V large-diaphragm tube mic with superior sound quality, low noise and high sensitivity. **D**

4051 Compact omni mic and side cable, uses the same capsule as the 4006-TL, but fitted in a small housing, easy to hide, mount/suspend. **B**

4052 Compact omni mic and rear cable, uses same capsule as 4006-TL, fitted in small housing. **B**

4053 Compact omni microphone and connector for mounting directly on a speech podium or the DPA Flamingo floor stand solution. **B**

4090 Highly sensitive omnidirectional mic for studio or stage instrument applications. **A**

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Mic W HN101

4091 Low-sensitivity omnidirectional mic for studio or stage instrument applications. **A**

4098H Optimized for hanging apps over groups. **A**

8011 P48 hydrophone: waterproof high-quality mic handles high SPLs and high static ambient pressures in water and other fluids. **C**

BLM4060 Boundary layer mic, ideal for applications where excellent vocal pickup is required. **A**

HMA5000 High-volt, low distortion, two-ch mic amp. **B**

Earthworks Audio Products

DK25/L For live perf, three SR25s: two for overheads, one for kick drum; KickPad, windscreen. **C**

DK25/R For recording, two TC25 omnis overheads, SR25 cardioid for kick drum, KickPad, windscreen. **C**

DK50/R Matched pair of QTC50, an SR30, KickPad, a stainless steel windscreen, three foam windscreens and three LevelsPads. **D**

M23 Reference mic for SMAART, MLSSA, Spectrafoo, TEF, & RTA and all audio band measurements. **A**

M30 Measurement: 5Hz-30kHz. **B**

M30BX Measurement. 9Hz-30kHz. SMAART, TEF, MLSSA, RTA. Max SPL: 132dB. Sens: 8 mV/Pa. Int. batt. **B**

M50 Measurement Mic, 5Hz-50kHz. Compatible with SMAART, TEF, MLSSA, RTA. Max SPL: 142dB. **C**

PianoMic The ultimate piano miking system. **D**

QTC30 Omni-directional. For quieter sources. 6Hz-30kHz. Max SPL: 142dB. Sens: 30mV/Pa. XLR. Phantom. Available in matched pairs. **B**

QTC40 Omni-directional. For quieter sources. 4Hz-40kHz. Max SPL: 142dB. Sens: 30mV/Pa. XLR. Phantom. Available in matched pairs. **B**

QTC50 Omni-directional. For quieter sources. 3Hz-50kHz. Max SPL: 142dB. Sens: 30mV/Pa. XLR. Phantom. Available in matched pairs. **C**

SR20 Cardioid. For quiet and loud sources. 50Hz-20kHz. Sens: 10mV/Pa. Max SPL 145dB. XLR. Phantom. Available in matched pairs. **A**

SR25 Cardioid. For quiet and loud sources. 50 Hz-25kHz. Sens: 10mV/Pa. Max SPL 145dB. XLR. Phantom. Available in matched pairs. **B**

SR30 Cardioid. For quiet and loud sources. 30Hz-30kHz. Sens: 10mV/Pa. Max SPL 145dB. XLR. Phantom. Available in matched pairs. **B**

SR30/HC Hyper-cardioid. For quiet and loud sources. 30Hz-30kHz. Max SPL: 145dB. XLR. Phantom. **B**

TC20 Omni. For louder sources. 10Hz-20kHz. 145dB SPL. Phantom. Available in matched pairs. **A**

TC25 Omni. For louder sources. 9Hz-25kHz. 145dB SPL. Phantom. Available in matched pairs. **B**

TC30K Omni. For louder sources. 9Hz-30kHz. Max SPL: 150dB. Phantom. Available in matched pairs. **B**

Electro-Voice

Cardinal Studio/live condenser cardioid microphone. **A**

PolarChoice-12 FL

Range of podium mics, choice of size/pattern. **A**

RE200B Instrument mic. cardioid pattern; condenser element. freq. resp: 50Hz-18kHz. Ships with stand clamp, windscreen, gig bag. **A**

RE410 Condenser vocal microphone, cardioid. **A**

RE510 Handheld mic. Supercardioid; condenser element; low-frequency boost; low-frequency roll-off; internal pop filter; warm grip handle. **A**

Fostex

MC32 Electret condenser mic, shotgun. **A**

MC35 Electret condenser mic, shotgun. **A**

Grimm Audio

MP1 Tube microphone power supply. **B**

Hebden Sound Ltd

HS3000 Condenser mic, phantom power pre-amp, detachable capsule system. **A**

HS3010 Condenser mic with phantom power pre-amp + detachable omni capsule plus studio case. **A**

HS3010P Matched pair of HS3010 (omnidir) mics. **B**

HS3020 Condenser mic with phantom power pre-amp, detachable cardioid capsule studio case. **A**

HS3020P Matched pair HS3020 (cardioid) microphones. **B**

HS3030 Condenser mic, phantom pre-amp, detachable hypercardioid capsule, studio case. **A**

HS3030P Matched pair of HS3030 hypercardioid mics. **B**

HS3040 Condenser mic with phantom power pre-amp, detachable omnidirectional capsule,studio. **A**

HS3040P Matched pair of HS3040 (subcardioid) mics. **B**

Holophone

H2-5.1 Multi-directional surround microphone. **X**

Hosa Technology

Da-Cappo DA15

Cardioid earset microphone. **X**

JJlabs

C010B Big membrane condenser; shockmount. **X**

EA009B Big membrane valve mic, selectable characteristics. Ehrlund Triangle Membrane. **X**

EH203 Super cardiod condenser vocal microphone. **X**

HRM-4 Ribbon microphone. **X**

HS06B Headset microphone, pink, Mini XLR. **X**

JZ Microphones

BH1 Large diaphragm condenser mic GDC2 capsule. Class A discrete electronics. Three polar patterns: cardioid, figof eight, omni. five year warranty. **C**

BH2 Large diaphragm condenser microphone. GDC1 capsule. Class A discrete electronics. Fixed cardioid polar pattern. Five year warranty. **B**

BH3 Large diaphragm condenser mic. GDC1 capsule. Class A discrete electronics. Fixed cardioid polar pattern. -5 and -10 dB PAD. Five year warranty. **B**

BT201|1 Small diaphragm condenser mic. Class A discrete electronics. Cardioid polar pattern. **A**

BT201|3 Small diaphragm condenser microphone. Class A discrete electronics. Cardioid, open cardioid, open cardioid -20 dB. Five year warranty. **A**

BT201|3s Pair of small diaphragm condenser microphones. Class A discrete electronics. Cardioid, open cardioid, open cardioid -20dB. **B**

BT301 JZ Signature mid-sized diaphragm condenser mic. GDC3 capsule. Class A discrete electronics. Cardioid polar pattern. Lifetime warranty. **B**

Vintage 47 Large diaphragm condenser mic. GDC47 capsule. Class A discrete electronics. Fixed cardioid polar pattern. Five year warranty. **B**

Vintage 67 Large diaphragm condenser mic. GDC67 capsule. Class A discrete electronics. Fixed cardioid polar pattern. Five year warranty. **B**

Korby Audio

C800G Mono valve mic, hot-swappable capsules. **B**

KAT Blue Mono valve microphone. **D**

KAT Fet Mono FET microphone. **C**

KAT Red Mono valve microphone. **D**

KAT1 Mono valve mic, hot-swappable capsules. **D**

KAT2 Mono valve mic, hot-swappable capsules. **D**

KAT3 Mono valve mic, hot-swappable capsules. **D**

KAT4 Mono valve mic, hot-swappable capsules. **D**

KAT5 Mono valve mic, hot-swappable capsules. **D**

UMT 800 Condenser mic. Omnidir, w/cardioid, cardioid, hypercardioid, fig-of-eight; 10dB pad. **B**

Lauten Audio

Clarion Solid state multi pattern large diaphragm condenser mic, with accs and delux case incl. **B**

Horizon Side address cardioid tube multi-purpose mic -10 and -20dB pad. Accessories/flight case inc. **B**

Oceanus Large dual diaphragm transformerless tube multi pattern mic, accs and delux case incl. **C**

Torch Stereo studio package, two small diaphragm tube mics, cardioid/omni caps, accs/case incl. **C**

Torch Single small diaphragm tube mic, cardioid/omni caps, accs/case incl. **B**

M-Audio

Aries Handheld condenser microphone. **A**

Luna Class A studio condenser microphone with 1.1-inch gold-evaporated diaphragm. **A**

Luna II Pro large-diaphragm condenser mic. **A**

Nova Entry-level FET microphone. **A**

Pulsar II Small-capsule hand assembled condenser pencil style mic, 3/4-inch six-micron Mylar evaporated gold diaphragm. **A**

Pulsar II matched pair

Boxed set Pulsar II small-capsule condenser mics, inc. mounting bracket for stereo apps. **A**

Solaris Multi-pattern studio condenser mic with three-micron large diaphragm, and 10dB pad. **A**

Sputnik Multi-pattern, hand assembled large-diaphragm vacuum tube condenser microphone. **A**

Manley Laboratories

Reference Cardioid Microphone

Large-diaphragm cardioid tube mic. **C**

Reference Gold Microphone

Large-diaphragm multi-pattern tube mic. **D**

Mercenary Audio MFG

KM-69 All-new SDC. OH, HH, acoustic. **A**

Mic W

BE426 7mm capsule, omni half space, 20Hz ~ 20kHz. **A**

BN151 23.8mm capsule, w/cardioid, 20Hz ~ 20kHz. **B**

CN201 12.7mm capsule diameter, omni, 20Hz ~ 20kHz, compact design with length of 22mm. **A**

CN201 Pair Two CN201, 12.7mm capsule diameter, omni, 20Hz ~ 20kHz, compact design with length of 22mm. Matched pair. **B**

CN255 12.7mm capsule diameter, cardioid, 20Hz ~ 20kHz, compact design with length of 22mm. **A**

CN255 Pair Two CN255, 12.7mm capsule diameter, cardioid, 20Hz ~ 20kHz, compact design with length of 23mm. Matched pair. **B**

E120 20mm capsule, cardioid, 20Hz ~ 20kHz. **A**

E181 20mm capsule diameter, supercardioid, 20Hz ~ 20kHz, shotgun. **A**

E216 12.7mm capsule diam, omni, 20Hz~20kHz. **A**

E418 7mm capsule diameter, omni, 20Hz ~ 20kHz. **A**

E418 Pair Two E418, 7mm capsule, omni, 20Hz ~ 21kHz. **A**

E436 7mm capsule diameter, omni, 20Hz ~ 20kHz. **A**

G106 26mm capsule diameter, omni, 10Hz ~ 20kHz. **B**

G106 Pair Two G106, 26mm capsule diameter, omni, 10Hz ~ 20kHz. **C**

HG106 26mm capsule diameter, omni, 10Hz ~ 20kHz, switch selection for -10 dB, low cut-off 80Hz, **B**

HG106 Pair Two HG106, 26mm capsule diameter, omni, 10Hz ~ 21kHz, switch selection for -10 dB, low cut-off 80Hz. **C**

HN101 23.8mm capsule diameter, omni, 10Hz ~ 20kHz, switch selection for -10 dB, low cut-off 80Hz **B**

HN101 Pair Two HN101, 23.8mm capsule diameter, omni, 10Hz ~ 20kHz, switch selection for -10 dB, low cut-off 80Hz. **C**

HN151 23.8mm capsule diameter, cardioid, 20Hz ~ 20kHz, switch sel. for -10 dB, low cut-off 80Hz **B**

HN151 Pair Two HN151, 23.8mm capsule diameter, cardioid, 20Hz ~ 20kHz, switch selection for -10 dB, low cut-off 80Hz. **C**

N101 23.8mm capsule diam, omni, 10Hz ~ 20kHz. **B**

N101 Pair Two N101, 23.8mm capsule diameter, omni, 10Hz ~ 20kHz. **C**

N151 23.8mm capsule, cardioid, 20Hz ~ 20kHz. **B**

N151 Pair Two N151, 23.8mm capsule diameter, cardioid, 20Hz ~ 20kHz. **C**

N181 Shotgun, supercardioid, 20Hz ~ 20kHz, 210mm in length and 20mm in diameter. **B**

N201 12.7mm capsule diam, omni, 20Hz ~ 20kHz. **A**

N201 Pair Two N201, 12.7mm capsule diameter, omni, 20Hz ~ 20kHz. **B**

N241 12.7mm capsule diam, omni, 20Hz ~ 40kHz. **A**

N255 12.7mm capsule, cardioid, 20Hz ~ 20kHz. **A**

N401 7mm capsule diameter, omni, 10Hz ~ 70kHz. **A**

N401 Pair Two N401, 7mm diameter, capsule omni, 10Hz ~ 70kHz. **B**

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MICROPHONES

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Neumann KMS104

Microtech Gefell

BM 190 Stage mic from Gefell micon series. Small, suspended cardioid condenser, remote amp. **C**

KEM 970 Eight-capsule line-array mic providing wide cardioid pattern in the horizontal plane with a narrow 30-degree pattern in the vertical. **E**

M 1030 Studio condenser. Cardioid pattern, condenser element, large gold Mylar diaphragm, internal shockmount, optical phantom power. **B**

M 294 Large nickel diaphragm cardioid mic. A slightly rising treble response at around 8kHz. **C**

M 295 Large nickel diaphragm cardioid mic; frequency response in upper range is virtually linear, with low roll-off to counteract proximity effect. **C**

M 296 Large nickel diaphragm omni condenser mic. **C**

M 300 Miniature cardioid pencil condenser mic. Ceramic capsule with evaporated gold membrane. Transformerless output. **B**

M 310 Miniature supercardioid pencil condenser mic. Ceramic capsule with evaporated gold membrane. Transformerless output. **B**

M 900 Large diaphragm, cardioid for vocals on stage. Well-balanced frequency response. **B**

M 910 Large diaphragm hypercardioid version of the M900 for vocals on stage. **B**

M 92.1S Large diaphragm cardioid valve mic using M7 handmade capsule. **C**

M 930 Studio condenser. Cardioid pattern, condenser element, large gold Mylar diaphragm, internal shockmount, optical phantom power. **B**

M 940 Studio condenser mic: supercardioid, condenser element, large gold Mylar diaphragm, internal shockmount, optical phantom. **B**

M 950 Studio condenser mic: wide cardioid pattern; condenser element, large gold Mylar diaphragm, internal shockmount, optical phantom power isolation. **B**

M 960 Large diaphragm, handmade diffuse field transformerless mic. Smooth off-axis response, optical phantom power isolation. **B**

M 990 Large diaphragm, cardioid valve mic. Extended low-end response. **C**

PM 860 Re-release of classsic artists mic. **C**

SMS 2000 Modular system for M20 (cardioid), M21 (hypercardioid) or M27 (omni) capsules. Handmade gold evaporated mylar capsules. **B**

TM 190/190L

Table-top mic from Gefell micon series. Short/long body, cardioid, condenser element. **C**

UM 900 – The Phantom

Omni-directional, cardioid, wide cardioid, hypercardioid, figure-of-eight patterns, tube condenser, bass roll-off switch (70Hz). **D**

UM 92.1S Tube mic. Omni, cardioid, figure-of-eight patterns, tube condenser, twin gold sputtered plastic diaphragms, pattern sel switch on PSU. **D**

UM 930 Dual capsule large diaphragm condenser with five selectable polar patterns. **D**

UM 930 SCT

Dual capsule large diaphragm condenser, five selectable polar patterns. Sound check tool. **D**

UM 930 Twin

Dual capsule large diaph condenser, separate outputs. Five selectable polar patterns. **D**

MikTek

C5 Pencil condenser microphone **X**

Milab

BDM-01 A dedicated bass drum mic that is equally at home in the studio and on the road. It is built around our high-class VM-44 capsule. **B**

DC-196 Small format mic with large membrane capsule. Multi-purpose microphone with outstanding performance. For vocals and instruments. **B**

LSR-3000 Top of the line of condenser microphones for stage use made for a hard life on the road. **B**

VM-44 Small diaph condenser, transparent, for fast transients and high frequency content. **B**

MXL

MXL 9000 Large diaph Vacuum Tube mic, with rugged carry case, shock mount and power supply. **A**

MXL-2006 Large giaphragm, gold sputtered true Class FET condenser microphone. Hi-isolation shock mount and a rugged, deluxe carry case. **A**

MXL-770 Condenser mic with a six-micron, 20mm gold-sputtered diaphragm, comes with shock mount and rugged carry case. Black finish. **A**

MXL-990 Condenser microphone with a six-micron, 20mm gold-sputtered diaphragm. **A**

MXL-992 Large diaph condenser mic. 10dB switchable attenuation, sel. -10dB low-freq roll-off. **A**

MXL-DRK Condenser mic, desktop stand, mic clip, XLR cable, XLR to mini-plug /1/4-inch adaptors. **A**

MXL-V6 New technology silicon valve mic, provides tube-like sound in a solid state mic. **A**

MXL-V69 Vacuum tube condenser mic. Power supply, shock mount, windscreen, deluxe carry case. **A**

MXL203-603-PACK

MXL recording pack contains MXL-2003 and MXL-603 condenser mics, zipped pouches. **A**

Neumann

BCM 104 Transformerless large diaphragm cardioid mic designed for close working in radio studios. **B**

D-01 Mono Set

Digital mic system: D-01 mic with high-res conversion at the capsule, the DMI-two two-channel interface, and remote control S/W. **D**

GFM 132 Boundary layer microphone, 10dB pad, identical diffuse and free field response. **C**

KM 120 Modular figure-of-eight Mic., 10dB pad, includes required KM 100 modular mic pre-amp. **B**

KM 130 Modular omni diffuse field equalised Mic., 10dB pad, includes KM 100 modular mic pre-amp. **B**

KM 131 Modular omni free field equalised Mic., 10dB pad, includes KM 100 modular mic pre-amp. **B**

KM 133 D Modular miniature digital mic AES 42, omnidir, SPDIF or AES/EBU compatible, remote controllable with DMI-two and RCS S/W. **C**

KM 140 Modular Cardioid Mic. 10dB pad, includes required KM 100 modular mic pre-amp. **B**

KM 143 Modular Wide Angle Cardioid Mic. 10dB pad, includes KM 100 modular mic pre-amp. **B**

KM 145 Modular Cardioid Mic. with LF roll-off,10dB pad, includes KM 100 modular mic pre-amp. **B**

KM 150 Modular Hypercardioid Mic. 10dB pad, includes required KM 100 modular mic pre-amp. **B**

KM 183 Mini Condenser Mic. Studio, broadcast. Omnidir, transformerless circuitry, phantom power. **B**

KM 183 D Modular mini digital mic AES 42, omni, SPDIF or AES/EBU compatible with Connection Kit, remote control with DMI-two and RCS S/W. **B**

KM 184 Mini Condenser Mic. Studio, broadcast. Cardioid, transformerless circuitry, phantom power. **B**

KM 184 D Modular mini digital mic AES 42, cardioid, SPDIF or AES/EBU compatible, remote controllable with optional DMI-two and RCS S/W. **B**

KM 185 Mini Condenser Mic. Studio, for broadcast. Hypercardioid pattern, transformerless circuitry, phantom power. **B**

KM 185 D Modular miniature digital mic AES 42, omnidir, SPDIF or AES/EBU compatible, remote controllable with DMI-two and RCS S/W. **B**

KM D Starter Set

KM 184 D, cardioid, delivered with Connection Kit SPDIF or AES/EBU, remote controllable with DMI-two and RCS S/W. **C**

KMR 81 i Shotgun mic. Supercardioid/lobe pattern, interference/pressure gradient element, shotgun-style, 10dB pad, HPF (200Hz). **C**

KMR 82 i Shotgun mic. Field, film, broadcast, supercardioid /lobe, interference/pressure gradient element, shotgun-style, HF boos. **C**

KMS 104 Live perf/vocal mic, cardioid pattern. **A**

KMS 104 plus

Live perf/vocal mic live sound, cardioid pattern, optimized for female voices in rock/pop **A**

KMS 105 Live performance/vocal mic live sound, supercardioid pattern. **A**

M 147 Tube condenser mic with cardioid pattern. Capsule is K47/K49 (from the U47 and M49). **C**

M 149 Dual Diaph Tube Mic. Nine patterns, pressure gradient, seven-position LF roll-off switch. **D**

M 150 Tube Mic. Omnidirectional pattern, sphere-titanium capsule, 10dB pad, high-pass filter. **D**

TLM 102 New designed capsule, reduced size, aimed at home rec, project studios/broadcast apps. **A**

TLM 103 Capsule based on the U87, aimed at pro and semi-pro applications working to a budget. **B**

TLM 103 D Digital mic AES 42, cardioid pattern, SPDIF/AES compatible with optional Connection Kit, R/C with DMI-two and RCS S/W. **C**

TLM 103 D Starter Set

Digital mic AES 42, cardioid pattern, SPDIF or AES/EBU delivered with Connection Kit, remote controllable with DMI-two and RCS S/W. **C**

TLM 170 R Multi-purpose, large diaph mic, transparent, five remote switchable directional patterns. **C**

TLM 193 Large-diaphragm, cardioid condenser mic. Studio, project studio, broadcast. **B**

TLM 49 Set Large diaphragm capsule, cardioid, retro design, specially suited for vocals. **C**

TLM 50 Set Studio Mic. Omnidirectional pattern, nickel diaphragm, 10dB pad, high-pass filter (100Hz). Freq resp: 20Hz-20kHz. **D**

TLM 67 Contemporary development of U 67. K 67 capsule, new circuit design, three dir pattern, pre-attenuation, high-pass filter. **C**

U 87 Ai The studio microphone classic. Switchable omni, cardioid and figure-of-eight patterns. **C**

U 89 i Dual diaph capsule. Omnidir, wide-angle cardioid, cardioid, hypercardioid, fig-of-eight. **C**

Pearl

CB 22 Condenser mic, large rectangular membrane fixed figure-of-eight pattern, studio/live apps. **B**

CC 22 Condenser mic, large rectangular membrane fixed cardioid for studio and live applications. **B**

CO 22 Uses the classic Pearl rectangular capsule config in omni-directional pattern, v.low noise levels. **B**

ELM-A Multi-pattern mic with linear capsule has more than twice the surface area of large-diameter round capsules, excellent signal/noise ratio. **C**

ELM-B Figure-of-eight mic with linear capsule, more than twice surface area of large-diameter round capsules, excellent signal/noise ratio. **C**

ELM-C Cardioid mic, linear capsule, exc. signal/noise ratio, avoids high levels of in-band resonance. **B**

OM 16 Small omni-dir mic, very flat frequency response with a boost from five-12kHz of two, five-3dB (at 8kHz), sounds very natural and uncoloured. **A**

OM 16H Small omni-dir mic, very flat freq response, boost f/five-12kHz of two,five-3dB (at 8kHz). **A**

TL 66 A small condenser cardioid microphone with a very high sensitivity of 80 mV/Pa. **A**

TL 6C A small condenser cardioid microphone. **A**

Peluso Microphone Lab, LLC.

22 251 Mic is inspired by the vintage 251. **B**

22 47 Microphone inspired by the Neumann U-47. **B**

22 47 SE Tube condenser microphone with steel tube. **B**

22 47LE Tube condenser mic w/German EF steel tube. **C**

CEMC-6 Solid state condenser. **A**

P-12 Mic is inspired by the vintage C-12. **B**

P-28 Inspired by the pencil vacuum tube mics of AKG/Neumann. Extremely low noise floor. **A**

R-14 Mic inspired by classic ribbon microphones. It has a natural rich and silky sound. **A**

TR-14 Vacuum tube version of R 14 ribbon mice. Enhanced output level, stunning response. **B**

VTB Innovative Peluso circuitry, very low noise floor, classic tube sound. Strong/clean low end. **B**

Røde Microphones

Broadcaster Large diaphragm end-address studio condenser mic optimised for broadcast. **A**

Classic II IHF-1 capsule, GE6072 valve, Jensen transformer. R/C of nine polar pttns, high-pass filter/pad. **C**

HS1 Lightweight adj. headset mic with miniature omnidirectional capsule. Low handling noise and wide range of connector options. **A**

K2 A Class valve (one-inch) condenser mic incorporating an infinitely variable polar pattern controlled from the power supply. **A**

Lavalier Discreet lavalier mic with miniature omnidir capsule. Low handling noise. **A**

M2 Live perf supercardioid condenser mic, low handling noise, high level of RF rejection. **A**

M3 Three/four-inch cardioid condenser mic. 48V or int. 9V batt. Pad and high pass filter switches. **A**

NT1-A Large diaphragm cardioid condenser. Surface mount technology, very low self-noise. **A**

NT1000 True condenser large-capsule mic, low noise, transformerless circuitry, intnl. shock mount. **A**

NT2-A Pro large capsule (one-inch) studio mic, three polar patterns, pad, high-pass filter switches. **A**

NT2000 Large diaphragm full condenser featuring continuously variable polar patterns, pad, and high-pass filter. Suspension mount included. **A**

NT3 Hyper cardioid true condenser. Transformerless output for low noise, battery or phantom powered and a high resistance to RF. **A**

NT5 Cardioid condenser mic for instruments or overhead miking, matched pair or single unit. **A**

NT55 Condenser mic with interchangeable omni and cardioid capsules, and pad and bass roll off controls. Available singly or in pairs. **A**

NT6 Independently positioned half-inch capsule head, remote output pre-amp. **A**

NTG-1 A lightweight condenser shotgun mic with electronically balanced output and P48. **A**

NTG-3 Broadcast quality true condenser shotgun mic with external RF bias. Super-cardioid response with extremely low handling noise. **A**

NTG-2 Lightweight condenser shotgun with electronically balanced output. **A**

NTK Valve condenser designed for high-end recording applications. Hand graded twin triode Class-A valve circuitry, cardioid pattern. **A**

PinMic Discreet pin mic with miniature omnidir capsule for unobtrusive speech apps. Low handling noise and wide range of connector options. **A**

Podcaster Broadcast USB cardioid mic, integral headphone amp, vol control, zero latency monitoring. **A**

S1 A true condenser live performance vocal mic for studio quality sound on stage. **A**

VideoMic Lightweight DV-Cam shotgun mic. Constructed from ABS, low battery LED, high pass filter, takes standard 9V (6LR61 or 1604A) battery. **A**

Royer

R-122 Phantom powered active ribbon microphone **X**

sage ELECTRONICS

SE BB1 Spherically-mounted, high-density condenser mic with a small diaphragm electret condenser capsule, balanced outputs. **C**

Samson

CL7 Cardioid large diaphragm condenser mic. **A**

CL8 Multi-patt. large diaph. true condenser mic. **A**

CM10B Half-cardioid condenser boundary mic. **A**

CM11B Omni-directional boundary microphone. **A**

CM12C Hanging choir microphone. **A**

CM15P Podium gooseneck mic. 15-inch gooseneck. **A**

CM20P Podium gooseneck mic. 20-inch gooseneck. **A**

CO1 Large diaphragm condenser microphone. **A**

CO1U USB studio microphone with USB output for recording directly to computer. **A**

CO3 Multi-pattern condenser microphone with switchable HPF and 10dB pad. **A**

CO3U Multi-pattern USB studio microphone. USB output for recording directly to computer. **X**

CO5 Handheld condenser mic, stage/studio apps. **A**

Sanken Microphone

CO-100K Super wide freq condenser mic, 20Hz-100kHz. **C**

COS-11D Lavalier mic with water resistance optimised for human voice. **B**

CS-1 Short shotgun microphone for boompole and camera mount. Very sharp directivity in a 181.5mm length body. **B**

CS-3e Location and studio Shotgun, exceptional off-axis rejection. Very sharp pinpoint directivity. **C**

CU-44X mkII High transient response, transformerless mic. Two-way capsule design. Totally flat frequency response in 0°, 60°,90°, and 135°. **C**

CUB-01 The boundary microphone with front side of hemisphere cardioid directivity. **B**

Schertler

LYDiA Guitar microphone **X**

Schoeps

CCM 40 Ug Compact mic with fixed cable cardioid for close pickup with HF lift and LF roll-off. **B**

CCM 41S Ug Compact microphone with fixed cable supercardioid with LF rolloff for close pickup. **B**

RCMR Microphone amp as tube for MK mic capsules for operation at pocket transmitters. **X**

SuperCMIT 2 U Shotgun mic w/DSP, exc suppression of diffuse sound even at medium and low frequencies. **D**

BL CCM 3Lg Boundary-layer mic for fixed installation. **B**

BLM 03Cg Small boundary-layer capsule with hemispherical polar pattern (omni). **B**

BLM 3g Large boundary-layer capsule with hemispherical polar pattern (omni). **A**

CCM 21 Lg Compact mic, detachable cable, w.cardioid. **B**

CCM 21 Ug Compact mic, fixed cable, wide cardioid. **B**

CCM 21H Lg Compact, detach. cable, w.cardioid, HF lift. **B**

CCM 21H Ug Compact microphone with fixed cable, wide cardioid with HF lift. **B**

CCM 22 Lg Compact mic with detachable cable, open cardioid (between wide cardioid-cardioid). **B**

CCM 22 Ug Compact mic with fixed cable, open cardioid (between wide cardioid and cardioid). **B**

CCM 2H Lg Compact mic, detachable cable, universal omni for placement close to reverberation radius. **B**

CCM 2H Ug Compact mic with fixed cable, universal omni for placement close to reverberation radius. **B**

CCM 2S Lg Compact mic, detachable cable, universal omni for placement close to reverberation radius. **B**

CCM 2S Ug Compact mic with fixed cable, universal omni for placement close to reverberation radius. **B**

CCM 40 Lg Compact mic with detachable cable, cardioid for close pickup with HF lift and LF roll-off. **B**

CCM 41 Lg Compact mic with detachable cable, universal supercardioid for speech and music. **B**

CCM 41 Ug Compact mic with fixed cable, universal supercardioid for speech and music. **B**

CCM 41S Lg Compact mic with detachable cable, supercardioid with LF rolloff for close pickup. **B**

CCM 41V Lg Compact microphone with detachable cable, universal supercardioid with lateral pickup. **B**

CCM 41V Ug Compact microphone with fixed cable, universal capsule with lateral pickup. **B**

CCM 4A Lg Compact mic, detachable cable, cardioid for close pickup, with reduced sensitivity. **B**

CCM 4A Ug Compact microphone with fixed cable, cardioid for close pickup, with reduced sensitivity. **B**

CCM 4S Lg Compact microphone with detachable cable, cardioid with LF roll-off for close pickup. **B**

CCM 4S Ug Compact microphone with fixed cable, cardioid with LF roll-off for close pickup. **B**

CCM 4V Lg Compact microphone with detachable cable, universal cardioid with lateral pickup. **B**

CCM 4V Ug Compact microphone with fixed cable, universal cardioid with lateral pickup. **B**

CCM 4VXS Lg Compact mic with detachable cable, cardioid for very close pickup, addressed from the side. **B**

CCM 4VXS Ug Compact mic with fixed cable close, cardioid for very close pickup, addressed from the side. **B**

CCM 8Lg Compact mic, detachable cable, fig-of-eight. **B**

CCM 8Ug Compact, fixed cable, figure-of-eight. **B**

Micro Microphones – Macro Performance

Da-Cappo Micro Microphones – now available exclusively in the UK from Orbital Sound:

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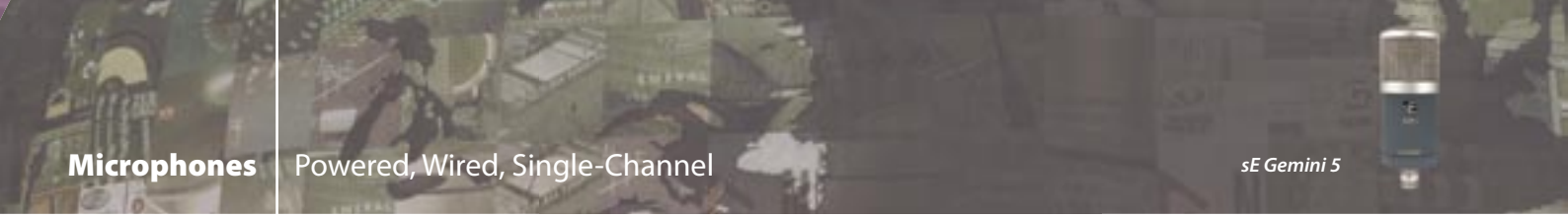


CCM 5Lg Compact microphone with detachable cable, switchable between omni/cardioid. **B**

CCM 5Ug Compact microphone with fixed cable, switchable between omni/cardioid. **B**

CCM 4Lg Compact microphone with detachable cable, universal cardioid for speech and music. **B**

CCM 4Ug Compact microphone with fixed cable, universal cardioid for speech and music. **B**

CCM 3Lg Compact microphone with detachable cable, diffuse-field omni (for distant placement). **B**

CCM 3Ug Compact microphone with fixed cable, diffuse-field omni (for distant placement). **B**

CCM 2Lg Compact microphone with detachable cable, free-field omni for close placement. **B**

CCM 2Ug Compact microphone with fixed cable, free-field omni for close placement. **B**

CMBI Battery-powered mic amp for MK capsules. **A**

CMC 6U 12-48V phantom-powered microphone amplifier for MK capsules. **A**

CMD 2U Digital mic amp for use with 20 capsules and active accessories of Colette Modular system. **B**

CMIT 5U Analogue interference-tube shotgun microphone for 48V phantom powering. **C**

CMR Microphone amplifier for MK microphone capsules for operation at pocket transmitters. **A**

M 222 Valve microphone amplifier for MK capsules. **C**

MK 21 Microphone capsule, wide cardioid pattern. **A**

MK 21H Mic capsule, wide cardioid pattern w/HF lift. **A**

MK 22 Microphone capsule, new 'open cardioid' pattern (between wide cardioid and cardioid). **X**

Mk 2g Mic capsule, free-field omni for close placement. **A**

MK 2H Microphone capsule, universal omni for placement close to reverberation radius. **A**

MK 2S Microphone capsule, universal omni for placement close to reverberation radius. **A**

MK 3g Mic capsule, diffuse-field omni for large distance. **A**

MK 40 Microphone capsule, cardioid for close pickup with HF lift and LF roll-off. **A**

MK 41 Mic capsule, universal supercardioid. **A**

MK 41S Microphone capsule, supercardioid with LF rolloff for close pickup. **A**

MK 41V Mic capsule, supercardioid for lateral pickup. **A**

MK 4A Mic capsule, cardioid for close pickup, with reduced sensitivity. **A**

MK 4g Microphone capsule, universal cardioid. **A**

MK 4S Microphone capsule, cardioid with LF roll-off. **A**

MK 4V Microphone capsule, universal cardioid with lateral pickup. **A**

MK 4VXS Microphone capsule, cardioid for very close pickup, addressed from the side. **A**

MK 8 Microphone capsule, figure-of-eight pattern. **A**

MK 5 Mic capsule, switchable omni/cardioid. **B**

VST 62 IUg Stereo mic amplifier for two MK capsules, can be operated at 12V or 48V phantom powering. **B**

SE Electronics

Gemini II New dual-tube mic, single cardioid pattern. **B**

Gemini 5 Valve and FET microphone **C**

G3500 FET microphone **X**

GM10 Acoustic guitar mic system. **A**

H1 Hand-held condenser mic, 48V phantom-p. **A**

ICIS Vacuum tube studio condenser microphone. Single pattern valve mic with 1.07-inch capsule and spaceage shockmount. **A**

Ribbon New ribbon mic with ultra sensitive performance, with high-frequency roll off. **B**

RNR-1 Ribbon mic designed with Rupert Neve. 'Natural' ribbon characteristics without HF loss. **C**

SE1000a New SDC analogue vocal and instrument mic **A**

SE1a Small diaphragm condenser for close-miking apps. Cardioid pattern. With stand adapter. **A**

SE1a Stereo Pair

Matched Stereo pair of SE1as in aluminium flight case with stereo mounting bar. **A**

SE2200A Class A cardioid with Xformer-balancing. One-inch diaphragm; 10dB Pad; 100Hz bass roll-off; 48V phantom, shockmount and flight case. **A**

SE2a Small diaphragm condenser, three changeable capsules (omni, cardioid, hypercardioid). Shockmount, deluxe flightcase. **A**

SE4 Small diaphragm condenser,bass cut, 10/20dB pad. Hi end instrument mic, optional interchangeable omni/hypercardiod capsules. **A**

SE4 Stereo Pair

Matched pair of sE4s. **A**

SE4400a New 4x4 all pupose studio condenser; four patterns, two cuts, and 10 and 20dB pads. **A**

T2 Percussion recording and broadcast mic. **B**

Tube Ribbon RT1

New tube ribbon mic with ultra sensitive performance, exceptionally high-freq roll off. **B**

USB1000a New USB2 SDC mic. 16 bit 44.1/48K Voltage conditioning for ultra high USB performance quality. True plug and play. **A**

USB2200a USB2 LDC mic. 16-bit 44.1/48K 10dB pad, bass cut.Voltage cond. Zero latency headphone monitoring built in. True plug and play. **A**

VR1 & VR2 Ribbon microphones. **X**

X1 Large diaphragm condenser microphone. **X**

Z3300A Class A multi-pattern condenser, 1.07-inch diaphragm. Cardioid, omni , figure-of-eight. 100Hz filter, 10dB pad. Shockmount, case. **A**

Z5600A II Tube condenser. Nine selectable patterns between omni, cardioid, figure-of-eight. High-sensitivity 1.07-inch diaphragm. 12AT7 valve. **A**

Sennheiser

e614 Super-cardioid back-electret condenser. **A**

e865 Super-cardioid pre-polarised condenser. **A**

e865s As e865 with noiseless, lockable switch. **A**

e901 Half-cardioid boundary condenser microphone designed for kick drum use. **A**

e908 B Cardioid condenser instrument microphone suitable for wind instruments. **A**

e908 D Cardioid condenser instrument microphone suitable for drums and percussion. **A**

e912 Half-cardioid boundary condenser mic for instruments, vocals, and speech. **A**

HSP 2 High-quality professional omni-directional condenser head-mic, various connectors. **A**

HSP 4 High-quality professional cardioid condenser headmic available with various connectors. **A**

K 6 K 6 Powering Module (single AA battery). **A**

K 6-CL As K 6 with reduced sensitivity. **A**

K 6-P As K 6 but 12-48v phantom powered. **A**

KK104 S Neumann vocal cardioid condenser mic head for SKM 5000/5200, in nickel or black. **B**

KK105 S Neumann vocal super-cardioid condenser mic head for SKM 5000/5200, in nickel or black. **B**

ME 102/B Omni mic head with windshield, black. **A**

ME 102/N Omni mic head with windshield, nickel. **A**

ME 104/B Cardioid mic head with windshield, black. **A**

ME 104/N Cardioid mic head with windshield, nickel. **A**

ME 2-US Omni-directional condenser miniature mic for evolution pocket transmitters, black. **A**

ME 3-N Headworn condenser miniature microphone for evolution pocket transmitters, black. **A**

ME 3005 Super-card speech mic head for SKM 3072-U. **A**

ME 34 Miniature cardioid microphone head. **A**

ME 35 Miniature super-cardioid microphone head. **A**

ME 36 Miniature gun (interference tube) mic head. **A**

ME 4-N Cardioid condenser miniature microphone for evolution pocket transmitters, black. **A**

ME 5002 Omni mic head for SKM 5000/5200. **A**

ME 5004 Cardioid cond mic head for SKM 5000/5200. **A**

ME 5005 Super-card cond mi head for SKM 5000/5200. **A**

ME 5005 e Vocal super-cardioid condenser microphone head for SKM 5000/5200. **A**

ME 5009 Wide-cardioid condenser microphone head for SKM 5000/5200. **A**

ME 62 Omni-directional microphone head. **A**

ME 64 Cardioid microphone head. **A**

ME 65 Super-cardioid microphone head. **A**

ME 66 Short gun microphone head. **A**

ME 67 Long gun microphone head. **A**

MKE 1 Sub-miniature tie microphon **A**

MKE 2-1053-C

Version with co-axial Lemo connector for 1000 series radio microphones. **A**

MKE 2-2R-C

Version with co-axial microdot connector for SK 2012 series radio microphones. **A**

MKE 2-2R-Gold-C

As MKE 2-2R-C with 14dB Pad, black or beige. **A**

MKE 2-4-Gold-C

Version with co-axial three-pin connector for 3000/5000 series radio mics, black or beige. **A**

MKE 2-5-C With open-ended 4m cable, black or beige. **A**

MKE 2-5-Gold-C

Version with, with 14dB Pad, black or beige. **A**

MKE 2-60-Gold-C

Sub-miniature tie microphone with 4mm diameter microphone head. **A**

MKE 2-EW-Gold-C

Version with screw-lock 3.55mm jack plug for evolution series transmitters, black or beige. **A**

MKE 2P-C With XLR conn. for 12-48v Phantom power. **A**

MKE 300-D Back-electret pre-polarised short-gun condenser mic for digital camcorder use. **A**

MKE 400 Back-electret pre-polarised short-gun condenser microphone for camcorder use. **A**

MKE Platinum -4-C

Version with three-pin Lemo connector for 3000/5000 series transmitters, black or beige. **A**

MKH 20 Omni-directional symmetrical capsule ultra lownoise RF condenser microphone. **B**

MKH 30 Figure-of-eight symmetrical capsule ultra low-noise RF condenser microphone. **C**

MKH 40 Cardioid symmetrical capsule ultra low-noise RF condenser microphone. **B**

MKH 416-P48U

Short-gun/lobar RF condenser microphone. **B**

MKH 416-TU

As MKH 416-P48U but T (AB) powered. B

MKH 50 Super-cardioid symmetrical capsule ultra lownoise RF condenser microphone. **C**

MKH 5040 Small cardioid symmetrical capsule ultra lownoise RF condenser mic head with detachable XLR with ext. freq response. **B**

MKH 60 Short-gun/lobar symmetrical capsule ultra lownoise RF condenser microphone. **C**

MKH 70 Long-gun/lobar symmetrical capsule ultra lownoise RF condenser microphone. **C**

MKH 800 Vari-pattern symmetrical capsule ultra lownoise RF condenser mic w/extended frequency response for high bit/sample rate recordings. **D**

MKH 800 TWIN

Similar to MKH 800 but w/two cardioid capsules avail on an XLR-5 for infinine pattern var. **D**

MKH 8020 Small omni-directional symmetrical capsule ultra lownoise RF condenser mic head with detachable XLR, extended freq response. **B**

MKH 8020 stereoset

As MKH 8020 but a stereo set pair-matched to within 1dB. **C**

MKH 8040 stereoset

As MKH 8040 but a stereo set pair-matched to within 1dB. **C**

MKH 8050 As MKH 8050 but microphone head only. **B**

MKH 8050 Small super-cardioid symmetrical capsule ultra lownoise RF condenser mic head with detachable XLR with extended freq response for high bit and sample rate recordings. **B**

MKHC 8020

As MKH 8020 but microphone head only. **B**

MKHC 8040
As MKH 8040 but microphone head only. **B**

MZBD 36 Boundary mic. Adaptor for ME 36. **A**

MZF 8000 XLR filter mod f/MKH 8000 series mic heads. **A**

MZX 8000 XLR-3 module for MKH 8000 series mic heads. **A**

Shure

545SD-LC Unidyne III
Cardioid pattern, condenser element, dual impedance switch, on/off switch. **A**

Beta 54/WBH54
Headworn mic. Live sound. Supercardioid pattern, electret condenser element, flexible boom, adjustable headband, ear cradle. **A**

Beta27 Large diaph instrument condenser, cardioid. **A**

Beta87A Super-cardioid condenser for vocal use. **A**

Beta87C Cardioid condenser for instrument use. **A**

Beta91 Cardioid condenser for kick drum use. **A**

Beta98 Supercardioid condenser for tom-tom use. **A**

KSM109 Cardioid condenser for instrument use. **A**

KSM137 Cardioid condenser for instrument use. **A**

KSM141 Cardioid/omnidirectional switchable condenser for instrument use. **A**

KSM27 Large-diaphragm vocal/instr. condenser. **A**

KSM32 Large-diaphragm vocal/instr. condenser. **B**

KSM44 Large-diaphragm vocal/instr. condenser. **B**

KSM9 Dual diaph. vocal condenser, dual pattern. **B**

PG27 Side-address condenser, cardioid XLR. **A**

PG27USB Side-address condenser, cardioid USB. **A**

PG42 Vocal side-address condenser, cardioid XLR. **A**

PG42USB Vocal side-address condenser, cardioid USB. **A**

PG81 Cardioid condenser for instrument use. **A**

SM27 Large diaphragm condenser, cardioid. **A**

SM81 Cardioid condenser for instrument use. **A**

SM86 Cardioid pattern, electret condenser element, internal shockmount, internal windscreen, int pop filter, steel mesh grille. **A**

SM87A Condenser mic for live sound. Supercardioid pattern, condenser element, three-stage pop filter. freq. resp: 50Hz-18kHz. **A**

SM89 Shotgun mic. Broadcast, film, field. Shotgun style directional mic, condenser element, low frequency roll-off. **B**

SM93 Miniature Lavalier. Broadcast, live sound, film. Omnidir., compatible Shure wireless systems. **A**

SM94 Cardioid condenser for instrument use. **A**

Sontronics

Delta Phantom powered fig-of-eight ribbon mic. Shockmount, flightcase. Lifetime Warranty. **B**

Helios Valve condenser w/variable patterns from omni to figure-eight. -10dB pad, 75Hz filter, wooden box, aluminium flightcase. Lifetime Warranty. **B**

HYPER Hypercardioid capsule for use w/STC-one or STC-1S condenser mics. Black or silver. **A**

MATRIX10 Professional mic stand with 3kg counterweight, extendable upright and boom arm, tripod legs and removable three-wheel dolly. **A**

Omega Valve cardioid condenser. -10dB pad, 75Hz filter and wooden case. With power supply and cable in aluminium flightcase. Lifetime Warranty. **A**

OMNI Omnidir capsule for use with STC-one or STC-1S condenser mics. Available in black or silver. **A**

Orpheus Cardioid, omni and figure-of-eight condenser mic with +10/-10dB pad and wooden case. Lifetime Warranty. **A**

SATURN Five-pattern retro-styled condenser, subcardioid, cardioid, hyper, omni, figure-of-eight. With shockmount and flightcase. Lifetime warranty. **B**

Sigma Phantom powered ribbon mic, fig-of-eight, unique design shockmount in aluminium flightcase. Lifetime Warranty. **A**

ST-PAD/PHASE
Inline mic accessory with two -10dB attenuation switches and 180° phase inverse switch. **A**

ST-POP Pop filter with adjustable gooseneck, clamp fitting and spare nylon cartridge. **A**

STC-10 Great value pencil-style cardioid condenser with -10dB pad, 75Hz filter, mic clip and windshield. Black only. Lifetime warranty. **A**

STC-20 Great value large-diaphragm cardioid condenser with mic clip. Shockmount and case available separately. Black only. Lifetime warranty. **A**

STC-2X Large-diaphragm omni AND cardioid condenser. -10/-20dB pad, 75/150Hz filter, mount and flightcase. Black or silver. Lifetime warranty. **A**

STC-one Pencil-style cardioid condenser, -10/-20dB pad, 75/150Hz filter, mic clip, windshield, wooden case. Black or Silver. Lifetime Warranty **A**

STC-six Handheld cardioid condenser with -10dB pad, 75Hz filter, mic clip, windshield and aluminium flightcase. Lifetime Warranty **A**

STC-two Large-diaphragm cardioid condenser with -10dB pad, 75Hz filter, shockmount and aluminium flightcase. Black or silver. Lifetime Warranty **A**

Speck Electronics

ASC Mono parametric EQ with transformer out. **A**

ASC V Mono parametric EQ with transformer output for API 500 series rack. **A**

Studio Projects

B1 Condenser microphone, large diaphragm cardioid. Will enhance any project. **A**

C1 Large diaphragm, fixed-cardioid condenser mic. Well-proven and an award winning tool. **A**

CS1 Externally polarised cardioid pressure gradient transducer mic, FET impedance converter. **A**

CS5 Five polar patterns, four selectable pads, four high pass filters, four low pass filters. **A**

Superlux

CMH8A Studio cardioid condenser mic. **A**

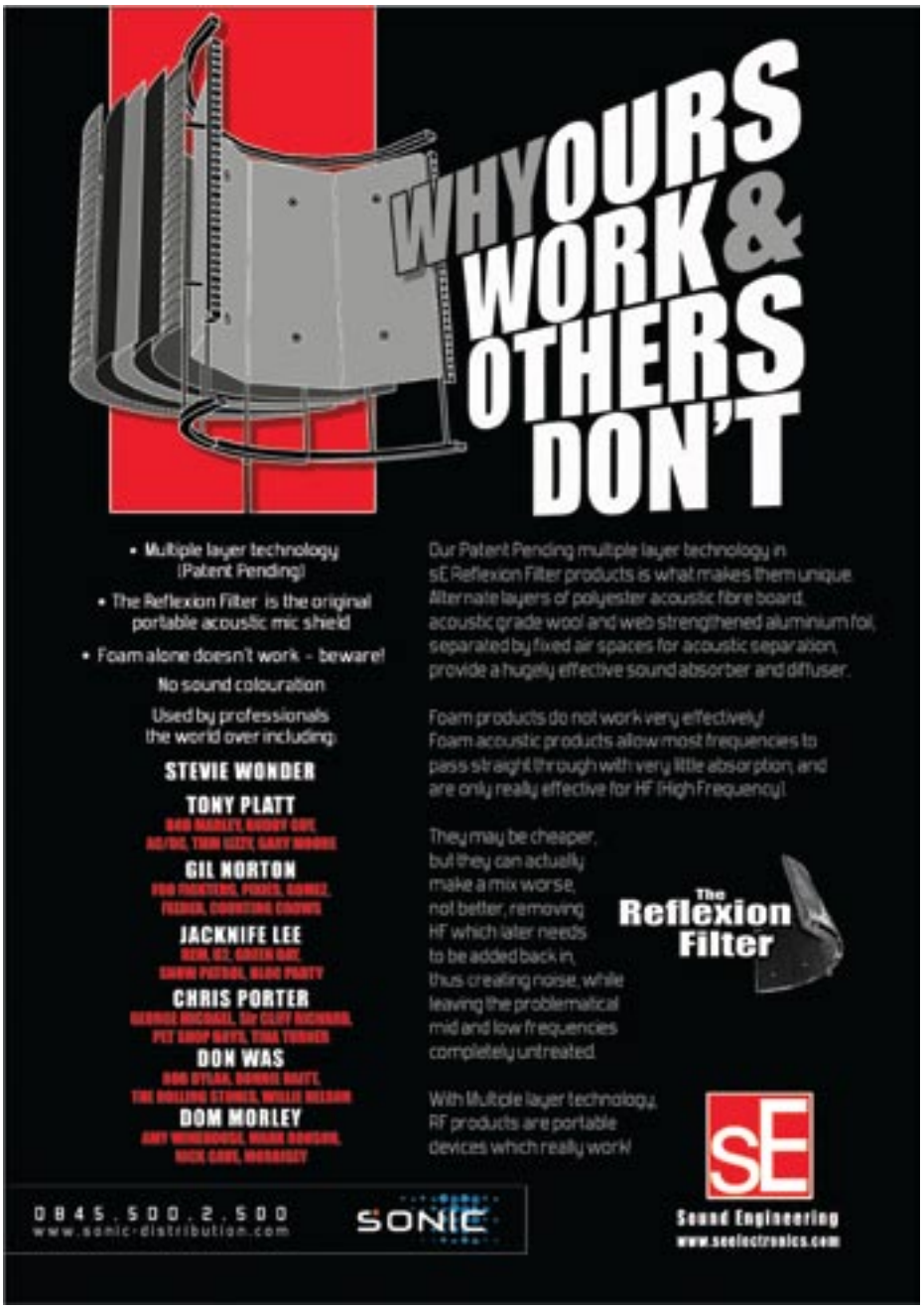
CMH8AH Black studio cardioid condenser mic with extended bass and HF performance. **A**

CMH8B Studio card-cond mic. 10dB pad, LF roll off. **A**

CMH8BH Black studio cardioid condenser, extended LF and HF. 10dB pad and LF roll off switch. **A**

CMH8C Studio three pattern dual element condenser. 10dB pad and LF roll off switch. **A**

CMH8CH Black studio 3-pattern dual element cond-card, extended bass, HF perf. 10dB Pad, LF roll off. **A**


WHY OURS WORK & OTHERS DON'T
• Multiple layer technology (Patent Pending)
• The Reflexion Filter is the original portable acoustic mic shield
• Foam alone doesn't work - beware!
No sound colouration
Used by professionals the world over including:
STEVIE WONDER
TONY PLATT
GIL NORTON
JACKNIFE LEE
CHRIS PORTER
DON WAS
DOM MORLEY
Our Patent Pending multiple layer technology in sE Reflexion Filter products is what makes them unique. Alternate layers of polyester acoustic fibre board, acoustic grade wool and web strengthened aluminium foil, separated by fixed air spaces for acoustic separation, provide a hugely effective sound absorber and diffuser.
Foam products do not work very effectively! Foam acoustic products allow most frequencies to pass straight through with very little absorption; and are only really effective for HF (High Frequency).
They may be cheaper, but they can actually make a mix worse, not better, removing HF which later needs to be added back in, thus creating noise, while leaving the problematical mid and low frequencies completely untreated.
With Multiple layer technology, RF products are portable devices which really work!
The Reflexion Filter
0845.500.2.500
www.sonic-distribution.com
SONIC
sE
Sound Engineering
www.seelectronics.com

Violet The Flamingo ME

CMH8D Studio tube omni/cardioid, LF roll off switch. **A**

CMH8K/H Pencil type mic, super cardioid capsule head. **A**

CMH8K/HUO
Three capsule mic set with omni, super cardioid, and uni directional capsules. **A**

CMH8K/O Pencil type mic with omni capsule head. **A**

CMH8K/U Pencil type mic with cardioid capsule head. **A**

PRA118L Highly directional pro shotgun electret mic. 54cm long with foam windshield. **A**

PRA118S Highly directional pro shotgun electret mic. 34cm long with foam windshield. **A**

PRA318S Compact omni directional dynamic interview mic. 18cm long w/windscreen, shockmount. **A**

Telefunken

AK47 20Hz-20kHz, variable polar, 132dB SPL, condenser pressure gradient tube mic. **C**

Ela C12 20Hz-20kHz, variable polar, 138dB SPL, condenser pressure gradient tube mic. **D**

Ela M250 20Hz-20kHz, cardioid & omni, 138dB SPL, condenser pressure gradient tube mic. **E**

Ela M250E 20Hz-20kHz, cardioid & omni, 138dB SPL, condenser pressure gradient tube mic. Flight case, lunchbox power supply, wooden box. **E**

Ela M251 20Hz-20kHz, cardioid, omni & fig-of-eight, 138dB SPL, condenser pressure gradient tube mic. **E**

Ela M251E 20Hz-20kHz, cardioid, omni, fig-of-eight, 138dB SPL, condenser pressure gradient tube mic. Flight case, lunchbox power supply. **E**

Ela M260 20Hz-20kHz, cardioid, omni, hypercardiod, 120dB SPL, cond. pressure gradient tube mic. **C**

Ela M80 30Hz-18kHz, cardioid, dynamic moving coil microphone. **A**

Ela M80 Studio
30Hz-18kHz, cardioid, dynamic moving coil mic. Wooden box, with different head grille. **A**

M16-MKII 20Hz-20kHz, variable polar, 125dB SPL, condenser pressure gradient tube mic. Shock mount and wooden box. **C**

M216 20Hz-20kHz, variable polar, 125dB SPL, condenser pressure gradient tube mic. Matrix power supply, shock mount, wooden box. **D**

U47 20Hz-20kHz, cardioid & omni, 138dB SPL, condenser pressure gradient tube mic. Locking case, shock mount, wooden box. **E**

U48 20Hz-20kHz, cardioid/omni, 138dB SPL, condenser pressure gradient tube mic. **E**

Violet Design

The Amethyst Standard
Studio electrostatic mic, large 26mm capsule, compact head, cardioid, transformerless out. **B**

The Amethyst Vintage
Studio electrostatic mic, large 26mm dual diaphragm capsule, compact head, cardioid, transformerless output, great for vocals. **B**

The Black Knight
Universal studio electrostatic microphone, 27mm capsule, 3D swivel mount head, cardioid, transformerless output, black matte finish. **A**

The Finger Universal stage/studio electrostatic mic, 14mm capsule, cardioid, black matte finish. **A**

The Flamingo ME
Tube elecs, x-large ear shape dual diaphragm, cardioid, xformer out, custom finish, PSU. **D**

The Flamingo Standard
Vacuum tube elecs, 26mm dual diaphragm, cardioid, xformer out, violet body, PSU. **D**

The Flamingo Vintage
Vacuum tube elecs, 26mm dual capsule, cardioid, black matte body, xformer o/p, PSU. **D**

The Garnet Tube elecs, large 26mm dual diaphragm, nine polar patterns, omni/cardioid/figure-of-eight, black matte, xformer out, power supply unit. **C**

The Global Pre
Compact preamplifier body fully compatible with vintage VIN-series, M-series and B-series interchangeable capsules. **A**

The Globe Standard
Studio electrostatic microphone, large 26mm dual diaphragm capsule, cardioid, polished violet body, shockmount included. **B**

The Globe Vintage
Studio electrostatic mic, large 26mm dual diaph capsule, cardioid, black matte body. **B**

The Grand Pearl
Stage/studio vocalist electrostatic microphone, large 26mm capsule, cardioid, transformerless output, stand holder included. **A**

The Junior Studio electrostatic mic, large 26mm dual diaph capsule, compact head, cardioid, transformerless output, transformer output, shockmount inc. **A**

The Pearl Standard
Stage/studio vocalist electrostatic mic, 14mm cap, cardioid, transformerless, stand holder. **A**

The Pearl Vocal
Stage/studio electrostatic mic, 21mm capsule, cardioid, transformerless output. **A**

The VIN, Head
Changeable capsule heads for Global Pre and other vintage bottle type mics. Eight models with electrostatic 21-27mm capsules. **A**

The Wedge Universal studio electrostatic mic, large 21mm single diaphragm capsule, cardioid, long-grille head, transformless output. **A**

Wharfedale Pro

KM-3 Small capsule overhead/instrument condenser mic with cardioid polar response, cast zinc body and gold plated XLR connector. **A**

Stereo & Multi-Channel

AEA – Audio Engineering Associates

AEA R44CE High performance ribbon mic in 44 tradition. **X**

AEA R88 Big ribbon stereo mic for Blumlein and MS. **B**

AEA RPQ Two ch. ribbon mic preamp with phantom power and curveshaper EQ. **X**

AEA TRP Two ch. ribbon mic preamp. **X**

Aevox Audio

Aevox Audio Classic M stereo
Stereo mic for mobile recordings. **A**

Audio-Technica

AT815ST 380mm stereo shotgun mic with threeway switch (low-cut, MS wide, MS narrow). **B**

AT822 Battery-powered XY stereo mic, unbal output. **A**

AT825 Battery or phantom XY stereo mic, bal output. **A**

AT835ST 236mm stereo shotgun mic with threeway switch (low-cut, MS wide, MS narrow). **B**

AT854R Quad mic with four independent capsules. **B**

AT895/RK Digital array microphone with remote kit. **D**

ATR6250 Stereo shotgun mic, camcorder/rec apps. **A**

MT350/B Ultra-miniature cosmetic stage/theatre microphone with free ended cable. **A**

Audix

Fusion Drum microphone series. **X**

Berliner Microphones

CM-33 Matched Pair
Hand matched stereo pair of compact, low-mass small diaphragm mics, LF roll-off, -10dB pad. **X**

beyerdynamic

MCE 72 Battery-powered compact cardioid pattern stereo mic for X-Y stereo recording with broadcast or semi-professional equipment. **A**

MCE 72 CAM
MCE 72 with accessories for camcorders. **A**

MCE 72 PV CAM
Phantom-powered compact cardioid pattern stereo mic, special accessories for cameras. **A**

MCE 82 Battery- or phantom-powered stereo cardioid pattern condenser mic, flat linear response. **A**

Brauner

VM1S Stereo studio reference valve mic, all patterns contiinously variable (incl. psu, spider, Brauner 12-pair cable seven.5m, case and manual). **E**

CAD

PMP32 Three-piece drum pack. Flight case, mic clips, 2x TSM411, 1x KBM412, 2x DSM-1 shock mounts. **A**

PMP421C Four-pc drum pack. Case, mic clips, 2x TSM411, 1x KBM412, 1x ICM417, 2x DSM-1 shock mts. **A**

PMP43 Four-piece drum pack. Flight case, mic clips, 3x TSM411, 1x KBM412, 3x DSM-1 shock mounts. **A**

PMP522C Five-piece drum pack. Includes flight case and mic clips, 2x TSM411, 1x KBM412, 2x ICM417, and 2x DSM-1 shock mounts. **A**

PMP54 Five-piece drum pack. Flight case, mic clips, 4x TSM411, 1x KBM412, 4x DSM-1 shock mounts. **A**

PMP632C Six-piece drum pack. Includes flight case and mic clips, 3x TSM411, 1x KBM412, 2x ICM417, and 3x DSM-1 shock mounts. **A**

PMP65 Six-piece drum pack. Flight case, mic clips, 5x TSM411, 1x KBM412, 5x DSM-1 shock mounts. **A**

PMP742C Seven-piece drum pack. Includes flight case and mic clips, 4x TSM411, 1x KBM412, 2x ICM417, and 4x DSM-1 shock mounts. **A**

PMP834-OH2
Eight-piece drum pack. Includes flight case and mic clips, 3x TSM411, 1x KBM412, 2x ICM417, 2x GXL2400, and 3x DSM-1 shock mounts. **A**

PMP834C-OH1
Eight-piece drum pack. Includes flight case and mic clips, 3x TSM411, 1x KBM412, 4x ICM417, and 4x DSM-1 shock mounts. **A**

DPA Microphones

3503 4003 stereo kit: large dynamic headroom, true transients, low distortion, and high sensitivity, 130V, mic amp included. **D**

3506 4006-TL stereo kit: large dynamic headroom, low distortion, and high sensitivity, P48. **D**

3511 4011-TL stereo kit for a range of recording/amp apps, stereo boom and shock mounts. **D**

3521 4021 compact stereo kit: complete road kit for low-profile mounting directly inside a piano, exceptional as a stereo pair for overhead. **C**

3532-S 4041-S large diaphragm stereo kit: solid state, 130V, with mic pre-amp, transparent, revealing nature and wide dynamic range. **E**

3532-SP 4041-SP large diaphragm stereo kit: same sound quality as the high-voltage DPAs, low noise and high sensitivity, phantom power. **D**

3532-T2 4041-T2 large diaphragm stereo Kit, Tube, 130V, adds a slight musical colour. **E**

3552 4052 compact stereo kit: complete road kit for low-profile mounting directly inside a piano or for various A-B stereo applications. **C**

5100 Compact solution for surround recording, a light-weight all-in-one unit that delivers five.one channel audio without further processing. **C**

SMK4061 Stereo mic kit, two miniature omni 4061s and mounting tools. **A**

Fostex

MC10M Electret condenser mic. **A**

MC10ST Electret condenser mic, pair. **A**

MC11S Electret condenser mic, stereo. **A**

Grace Design

Spacebar Calibrated mic positioning system for precision positioning/recall on all axes. Configurations for XY, ORTF, spaced pair, M+S, AB, 5.0 etc. **A**

Holophone

H2-PRO Captures 7.1 channels of discrete surround audio w/enhanced low-frequency effects. **D**

H3-D Portable, surround sound mic, delivers 5.1 chs with no external mixing/signal manipulation. **B**

H4 SuperMINI
Camera-mountable surround mic: comes equipped with a Dolby Pro Logic II encoder. **C**

Sennheiser MKH800 Twin

PortaMic 5.1
Surround mic with Dolby Pro Logic II encoder, for 2-channel capture by any video camera. **A**

Manley Laboratories
Reference Stereo Gold Microphone
Large-diaphragm multi-pattern tube mic. **D**

Horch Audio
RM2J Tube microphone. **X**

Microtech Gefell
INA 5 ITU 775 array + five matched studio condenser mics (M930/940 or M950) for surround rec. **E**

INA 5-R Weatherproofed ITU 775 array + five matched studio condenser mics (M930/940 or M950). **E**

M 930 Stereo
Stereo matched handmade capsules with large gold diaphragms. Cardioid characteristic. Available with X-Y or ORTF holders. **C**

M 940 Stereo
Stereo matched handmade capsules with large gold diaphragms. Supercardioid characteristic. Available with X-Y or ORTF holders. **C**

M 950 Stereo
Stereo matched handmade capsules with large gold diaphragms. Wide cardioid characteristic. Available with X-Y or ORTF holders. **C**

MikTek
C7 Multi-pattern lge diaphragm condenser mic. **X**

CV4 Nine-pattern tube condenser microphone **X**

Milab
SRND-360 The SRND 360 combines three physical capsules and three simulated capsules configured to produce six individual cardioid outputs. **D**

Neumann
KU 100 Dummy head w/mics. For binaural rec, 10dB pad, switchable high-pass filter. XLR, BNC. **E**

RSM 191 A Set
MS stereo shotgun mic, switchable to XYstereophony. LF roll-off, comes as set. **D**

USM 69i Large Diaphragm Mic. Omnidirectional, cardioid, figure of eight, hypercardioid, wide cardioid patterns, dual diaphragm design. **D**

Pearl
DS 60 Stereo recording in diff modes, two rectangular dual membrane capsules. **D**

MS 2C Made for MS recording of TV, video, film prod, very light, ideal for use on pole. Very durable. **C**

MS 2CL Made for MS recording of TV, video, film prod, very light, ideal for use on pole. Very durable. **C**

MS 8C Made for MS recording of TV, video, film prod, very light, ideal for use on pole. Very durable. **C**

MS 8CL Made for MS recording of TV, video, film prod, very light, ideal for use on pole. Very durable. **C**

MSH 10 Made for MS rec of TV, video, film production. **C**

MSH 20 Specially made for MS recording of TV, video and film production, very light. **C**

TL 44 Cardioid, figure-of-eight, omni directional 180° coincident stereo, versatile. **C**

TL 4 Cardioid, figure-of-eight, omni directional 180 ° coincident stereo, versatile. 120 mV/Pa. **C**

Peluso Microphone Lab, LLC.
P-Stereo Stereo large diaphragm solid state condenser. **B**

SR-14 Stereo version of R 14 ribbon mic, 90 degree head. Comes with its own stereo matrix. **B**

Røde Microphones
NT4 Stereo condenser, two half-inch cardioid caps mounted 90 degrees. Stand mount, windshield, custom stereo mini-jack and XLR cables. **A**

Stereo VideoMic
Lightweight stereo DV-Cam mic. Low battery LED, high-pass filter. Standard 9V battery. **A**

Sanken Microphone
CMS-10 Stereo mono switchable shotgun mic for camera. Very short length 210.5mm, 170g . **C**

CS-2 Shotgun microphone. **X**

CSS-5 Wide stereo, stereo and mono, three mode operation shotgun mic. Mono and phantom centre have the same sound characteristics. **C**

CUW-180 A single microphone body with two cardioid condenser capsules that can be rotated freely up to 180 degrees in 15 degree detents. **C**

WMS-5 Five surround outputs f/one mic (L, C, R, LS, RS). Precise phase coherent M, S, M caps layout. **C**

Schoeps
C2 CCM 4g Twin cardioid table microphone. **C**

CMXY 4V Ug
X/Y stereo microphone. **D**

KFM 360g Sphere stereo microphone. **D**

KFM 6g Sphere stereo microphone. **D**

MSTC 64 Ug
ORTF stereo mic for 48V phantom powering. **C**

T2 CCM 4g Twin cardioid table mic. **D**

sE Electronics
sE4 Microphone with interchangeable capsules. **X**

Sennheiser
MKE 44 Back-electret pre-polarised stereo condenser microphone, two cardioid capsules. **A**

MKH 800 TWIN
MKH 800 with two capsules available on XLR-5 for infinine pattern var – Nextel or Nickel. **D**

MKH418-S MS Stereo mic with a short-gun/lobar mid capsule and a figure-of-eight side capsule. **C**

Shure
DMK57-52 Drum microphone kit. Three Shure SM57, one Shure Beta52, mounting hardware. **A**

VP88 Stereo with three-setting mid-side matrix. **B**

Sontronics
APOLLO Stereo phantom-powered ribbon mic, X/Y Blumlein, shockmount, ally flightcase. **A**

STC-1S Matched pair cardioid condensers w/stereo mounting bar, mic clips, windshields, wooden case. Black or silver. Lifetime Warranty. **A**

SoundField
DSF-1 Digital performance mic system, outputs digital mono, stereo, M/S, B-Format for surround. **E**

DSF-3 Digital Surr Processor, converts SoundField Digital B-Format signals to Digital 5.1 Surr. **D**

DSF-2 Digital broadcast mic system, outputs digital mono, stereo, M/S, B-Format for surround and analogue stereo. **E**

MKV Multi-capsule mic inc control unit, outputs mono, stereo, B-format for surr sound rec. **D**

SMP200 Gain-matched four channel mic pre-amp designed for use with SPS200. **B**

SP451 B-format to 5.1 surround sound de-coder. **D**

SPS200 Software controlled mic, software driven SoundField mic for studio/laptop location rec. **C**

SPS200 ZEPHYX KIT
SPS200 short body mic in Zephyx windshield. **D**

SPS422B Multi-capsule mic inc control unit, outputs mono, stereo, B-format for surr sound rec. **D**

ST350 Multi-capsule mic inc. mains or battery powered control unit, outputs mono, stereo and B-format for portable surround recording. **D**

UPM-one Stereo to 5.1 converter designed for HD broadcast market. **D**

Studio Projects
C4 Small diaphragm matched pair condenser mic. Provides excellent pickup of on-axis sources. **A**

Superlux
E522/B Handheld X/Y stereo condenser, unbal, terminates 2x mini jack, 30-20kHz response. **A**

E523/D Handheld X/Y stereo condenser, balanced, terminates 2x XLR Male, 30-20kHz response. **A**

E524D XY Stereo Electret microphone. **A**

E531/BCS Compact electret condenser stereo mic with 90/120 deg. Coverage, mini jack, 100-15kHz response. Inc.weighted base/windscreen. **A**

Terretac
iQuader USB Stereo mic. Zero latency headphone. **A**

Trinnov Audio
Surround Recording Platform
5.1 mic array and processor. The benchmark in terms of soundstage accuracy. Provides high compatibility in down-mixing. **E**

Violet Design
The Black Knight
Condenser microphone. **A**

The Flamingo Stereo
Two large size capsules in rotating large spherical metal mesh heads, integrated original construction suspension. **C**

Dynamic Microphones

AKG
D 112 Large diaphragm dynamic stage and studio mic for bass instruments. Handles up to 160dB. **A**

D 40 Dynamic instrument mic designed for drums, wind instruments, guitar amps. AKG Varimotion diaphragm. Custom capsule mounting. **A**

D 5 Rugged vocal mic. AKG laminated varimotion diaph. Spring steel wire-mesh grille. **A**

D 7 Dynamic reference mic. Hum compensation coil. Patented AKG laminated-varimotion diaphragm. New acoustical design inner windscreen. **A**

Audio-Technica
AE4100 Cardioid vocal mic. **A**

AE6100 Hypercardioid vocal mic. **A**

AT8004 Stereo, handheld, goose, adaptive array mics. **A**

AT8010 Handheld microphone. **A**

AT8031 Stereo, handheld, goose, adaptive array mics. **A**

AT8033 Stereo, handheld, goose, adaptive array mics. **A**

AT804 Omni-directional reporter's microphone. **A**

AT804L Stereo, hand, gooseneck, adaptive array mics. **A**

AT808G 425mm-long dynamic double gooseneck microphone with XLRM output. **A**

AT849 Stereo boundary mic, full mono compatibility. **A**

MB1K Vocal microphone with high output. **A**

MB2K For amplified and acoustic instruments. **A**

MB3K Vocal microphone with extended response. **A**

PRO25 High-SPL hypercardioid dyn. instrument mic. **A**

PRO25AX Update of PRO25, dynamic microphone. **A**

PRO31 Cardioid dynamic with on/off switch. **A**

PRO31QTR Cardioid dynamic with on/off switch (includes XLRF-to-one/four-inch jack cable). **A**

PRO41 Cardioid dynamic with on/off switch (includes XLRM-to-XLRF cable). **A**

PRO61 Premium hypercardioid dynamic mic. **A**

PRO63 Dynamic cardioid microphone with tailored response (includes XLRF-to-XLRM cable). **A**

PRO70 Cardioid condenser lapel/instrument mic. **A**

PRO8HECW Dynamic headband-mount mic terminated with HRS plug. **A**

PRO8HEX Dynamic headworn hypercardioid dynamic microphone. **A**

Audix
AX-CD11 Dynamic cardioid mic featuring zinc alloy construction, low impedance. **A**

AX-CD11H Dynamic cardioid mic featuring zinc alloy construction, high impedance. **A**

AX-D2 VLM type-B, high gain, excellent for toms, floor toms, and congas. **A**

AX-D4 VLM type-D, flat linear response down to 63Hz, excellent for kick drum, bass cabs. **A**

AX-D6 VLM type-E, provides huge sound with clarity and punch for kick drum. **A**

AX-DM6 As D6 in Nickel Plating. **A**

AX-DP4A Four-pc pack, 1x i5, 2x D2, 1x D4, 4x DVICE, 4x MC2. **B**

AX-DP5A Five-pc pack, 1x i5, 2x D2. 1x D4, 1x D6, 4x DVICE, 5x MC2. **B**

beyerdynamic M88 TG

AX-DP6 Six-pc pack, 1x i5, 2x D2, 1x D4, 2x ADX51, 4x DVICE, 5x MC2. **B**

AX-DP7 Seven-pc pack, 1x i-5, 2x D2, 1x D4, 1x D6, 2x ADX51, 4x D-Vice. **B**

AX-DPELITE Eight-pc pack, 1x i5/D4/D6, 2x D2, 2x SCX25A, 1x SCX-HC, 4x DVICE, 5x MC2. **C**

AX-F10 Dynamic instrument mic with integral clip. Excellent for snare, toms, guitar. **A**

AX-F12 Dynamic instrument mic with integral clip. Extended bass response for kick or floor tom. **A**

AX-F14 Dynamic kick drum mic, integral clip. Extended lows and filtered punch for low end. **A**

AX-F15 Condenser mic for o/heads, hi-hat, cymbals. 9-52 volts phant required. **A**

AX-F50 Dynamic cardioid vocal mic, Lo Z, pouch/clip. **A**

AX-F50BP Four F50 mics and clips in aluminium case. **A**

AX-F50S As F50 with on/off switch. **A**

AX-F90 Mini clip-on condenser for drums and perc, cardioid. Inc. 12ft cable. **A**

AX-FIREBALL

Pro dynamic mic designed for harmonica. **A**

AX-FIREBALL/V

Same as the Fireball. With volume control. **A**

AX-FUSION4

3x F10 snare/tom; 1x F12 kick. **A**

AX-FUSION6

3x F10 snare/tom; 1x F12 kick; 2x F15 condenser overheads. **A**

AX-FUSION7

1x F14 kick drum mic; 3x F10, 1x F12, 2x F15. **A**

AX-I5 VLM type-B, all-purpose instrument mic. **A**

AX-OM11 Re-issue of the legendary OM1 mic from 1985. VLM type-A capsule. **A**

AX-OM2 VLM type-B capsule, lower mid-bass and slight mid boost. Inst/Vocals. **A**

AX-OM2/S As OM2 with on/off switch. **A**

AX-OM3 VLM type-B transformerless capsule, wide natural response. **A**

AX-OM3/S As OM3 with on/off switch. **A**

AX-OM5 VLM type-C capsule, very high o/put, unsurpassed gain before feedback. **A**

AX-OM6 VLM type-D capsule, full bodied vocal sound, extended low end response. **A**

AX-OM7 VLM type-C transformerless capsule. **A**

Behringer

UltraVoice XM8500

Studio, live sound. Cardioid pattern; two-stage internal pop filter. freq. resp: 50Hz-15kHz. XLR. **A**

Berliner Microphones

DK1 Large diaphragm versatile dynamic kick drum mic with 162 SPL. **X**

U7 Mid-priced large diaphragm cardioid tube condenser mic hand built in Europe/USA. **X**

beyerdynamic

M 130 Double ribbon mic, pure aluminium membrane, suberb transient response, figure-of-eight. **A**

M 160 Double ribbon microphone, pure aluminium membrane, suberb transient response, hypercardioid, studio and live applications. **A**

M 201 TG Dynamic mic with superior intelligibility, high sensitivity, and true hypercardioid polar response, ideal for instrument. **A**

M 260 Ribbon mic with built-in high-pass-filter, pure aluminium membrane, hypercardioid. **A**

M 58 Omni-directional dynamic mic specifically designed for ENG/EFP applications, internal shockmount and 40Hz to 20kHz response. **A**

M 59 S Cardioid pattern dynamic mic, power switch, internal shockmount, scratch-resistant finish. **A**

M 69 TG Microphone classic for vocals, pure sound for guitar amps, hypercardioid pattern, moving coil microphone, 50Hz to 16kHz . **A**

M 88 TG Dynamic vocal mic with hypercardioid response that doubles as an instrument mic due to its extended low and high response. **A**

M 99 Hypercardioid, moving coil mic with neodymium magnet, and Mylar diaphragm. **A**

Opus 39 Supercardioid pattern mic with dynamic element and internal shockmount. **A**

Opus 62 Clip-on mic for wind instruments, hypercardioid, high SPL, flexible gooseneck. **A**

Opus 66 Small size, clawmount percussion mic, high gain eliminates mechanical and handling noises. **A**

Opus 69 Professional supercardioid dynamic vocal mic capable of withstanding high sound pressure levels with a wide response. **A**

Opus 89 Ultimate dynamic mic (hypercarioid) for rock/pop singers, v.high volume before feedback. **A**

Opus 99 Large diapgragm dynamic (hypercardioid) mic with EQ for miking low-frequency instruments, ideal for kick drums, bass cabinets, and tubas. **A**

TG-X 47 Dynamic instrument mic (supercardioid), ideal for snare drums and E-guitar amps. **A**

TG-X 48/TG-X 58

The classic among classics, dynamic vocal mic (supercardioid), excellent feedback suppresion, extremely durable, with power switch. **A**

TG-X 60 Exceptional powerful vocal microphone (hypercardioid), ideal for pop, soul, and jazz singers, strong proximity effect. **A**

TG-X 80 Top class dynamic vocal mic (hypercardioid), studio quality accuracy, outstanding dynamic range, pronounced proximity effect. **A**

Blue Microphones

enCORE 100

Dynamic live vocal mic. **A**

enCORE 100i

Live Stage Instrument mic. **A**

enCORE 200

Dynamic live vocal mic. **A**

enCORE 300

Flagship condenser performance mic. **A**

CAD

CAD22A Dynamic microphone. **X**

ICM417 Short body electret condenser for overheads, hi-hats, instruments. **A**

KBM412 Large diameter neodymium dynamic percussion mic. for Kick drum, floor toms. **A**

TSM411 Neodymium dynamic general purpose drum mic for snare/toms. **A**

Electro-Voice

635A Dynamic mic, omnidir. reporters mic. **A**

635A/B Dynamic mic, omnidirectional reporters mic. **A**

635N/D-B Dynamic microphone with neodymium element, omnidirectional reporters mic. **A**

N/D267A Cardioid pattern; dynamic element; neodymium magnet; VOB bass enhancement technology; Memraflex grille. **A**

N/D267AS As above plus switch. **A**

N/D367S Female Vocal, cardioid pattern; dynamic element; VOB bass enhancement technology; Memraflex grille switch. **A**

N/D468 Supercardioid pattern; dynamic element; neodymium magnet. Response: 30Hz-22kHz. **A**

N/D478 Instrument mic. Cardioid pattern; dynamic element; neodymium magnet; VOB bass enhancement technology. **A**

N/D767a Supercardioid dynamic microphone; switched low-frequency rolloff; VOB bass enhancement technology; Memraflex grille. **A**

N/D868 Cardioid pattern; dynamic element; high SPL. Response: 20Hz-10kHz. XLR. Ships with stand adapter, gig bag. **A**

N/D967 Concert sound vocal, super cardioid, highest-gain-before-feedback. **A**

RAVEN Dynamic studio/live cardioid microphone. **A**

RE16 Variable-D, Super Cardioid. **A**

RE20 Cardioid dynamic mic, variable-D anti-proximity effect; built-in pop/wind filter; roll-off switch. **A**

RE27N/D Cardioid dynamic mic; roll-off switch; N/DYM high output; Variable-D antiproximity effect. **A**

RE50/B Classic-inch Interview mic, Omni. **A**

RE50N/D B RE 50 with N/Dym element. **A**

Heil Sound, Ltd.

Classic Pro Large diaph dynamic mic in the styling of the old classic ribbon mics of the 20s and 30s. **A**

Heritage Large diaphragm dynamic mic with the styling of a large 1950s dynamic. **A**

PR 22 Extreme dynamic range vocal mic with low handling noise. **A**

PR 35 High output large diaphragm dynamic extended range vocal mic. **A**

PR20 Large diaphragm dynamic handheld microphone with smooth articulation. **A**

PR30 Large Diaphragm dynamic microphone with smooth midrange response. **A**

PR40 Large Diaphragm Dynamic mic with extended frequency response (28Hz to 18kHz). **A**

JJlabs

BMD950 II Dynamic big membrane mic. 1.25-inch membrane with Neodymium magnet generates high output and eliminates feedback. **X**

DBD1 Dynamic microphone for bass drum. **X**

DK7SR Seven drum microphones, microphone holders, drum rim attachments, case. **X**

HZD-1 For those who want that old 78 Louis Prima vocal sound or need the distorted sound that makes the harmonica stand out. **X**

ND6000 Dynamic mic for vocals, middle price range. **X**

Microtech Gefell

MD 100 Dynamic mic. Cardioid, internal elastic suspension, built-in pop filter. **A**

MD 110 Dynamic mic. Super cardioid, internal elastic suspension, built-in pop filter. **A**

MD 120 Dynamic mic. Omni-directional, internal elastic suspension, built-in pop filter. **A**

MXL

MXL-FOX-PACK

Three dynamic handheld mics in handy rec pack. Uni-dir (supercardioid). Solid construction for live use. Pouches/mic clips inc. **A**

Neumann

BCM 705 Dynamic hypercardioid mic designed for close working in radio studios. **A**

Røde Microphones

M1/M1-S Live dynamic vocal mic with cardioid response, high output and low handling noise. M1-S comes with lockable on/off switch. **A**

Procaster Broadcast quality dynamic mic designed for voice applications. Cardioid response. **A**

Samson

QKick Heavy duty dynamic mic voiced for kick drums and other low-frequency sources. **A**

QSnare Dynamic mic voiced for snare drum. **A**

QTom Dynamic mic voiced for tom drums. **A**

Q20 Recording Pack

Dynamic microphone with HP20 headphones **X**

Schertler

D-DYN-BANJO

Banjo microphone **X**

Sennheiser

e602 Cardioid dynamic mic for bass instruments. **A**

e602 II Cardioid dynamic mic for bass instruments. **A**

e604 Cardioid dynamic mic for close drum miking. **A**

e606 Super-cardioid dynamic mic for guitar cabs. **A**

e608 Super-cardioid miniature dynamic microphone for clip miking woodwind, brass and drums. **A**

e815s-j Cardioid dynamic mic. XLR to jack cable. **A**

e815s-x Cardioid dynamic mic, XLR to XLR cable. **A**

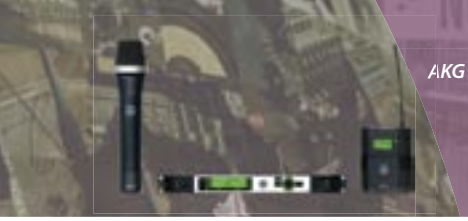
e825s Cardioid dynamic mic, noiseless, lockable. **A**

e835 Cardioid dynamic mic, reduced proximity eff. **A**

e835s e835 with noiseless, lockable on/off switch. **A**

e840 Cardioid dynamic mic, for loud stage levels. **A**

e840s As e840, noiseless and lockable on/off switch. **A**



e845 Super-cardioid dynamic microphone. **A**
e845s e845 with noiseless, lockable on/off switch. **A**
e902 Dynamic cardioid instrument microphone, suitable for bass instruments. **A**
e904 Cardioid dynamic instrument microphone especially designed for toms. **A**
e905 Cardioid dynamic instrument microphone especially designed for snare drums. **A**
e906 Super-cardioid dynamic instrument microphone especially designed for miking guitar cabs. **A**
e935 Cardioid dynamic microphone, professional vocal mic with 100% metal casing. **A**
e945 Super-cardioid dynamic mic, pro vocal mic 100% metal casing, exc. feedback rejection. **A**
e965 Super-cardioid/cardioid condenser mic, pro vocal mic 100% metal casing. **A**
MD 21 Omni-directional microphone with integral 3/8-inch thread for mounting. **A**
MD 42 Omni-directional rugged reporters mic. **A**
MD 421 Cardioid dynamic microphone with integral five-position bass roll-off switch. **A**
MD 425 Super-cardioid dynamic mic for vocal apps. **A**
MD 431 II Super-cardioid dynamic microphone for speech/vocals, shock-mounted capsule. **A**
MD 441 Super-cardioid dynamic mic, studio quality. **B**
MD 46 Cardioid rugged reporters microphone. **A**
MD 5005 Super-cardioid dynamic microphone head for SKM 5000/5200. **A**

Shure

520DX Green Bullet
Omnidirectional pattern, dynamic element, volume control. freq. resp: 100Hz-5kHz. Designed for harmonica players. **A**
55SH Series II
Cardioid mic with dynamic element, retro shell, on/off switch, 50Hz-15kHz response. **A**
565 Dynamic mic. field, studio, broadcast. Cardioid pattern, dynamic element, magnetic reed lock, dual impedance operation. **A**
588SDX Cardioid pattern, dynamic element, neodymium magnet, on/off switch, selectable impedance, proximity effect roll-off. **A**
Beta 57A Dynamic mic. Studio, live sound. Supercardioid pattern. freq. resp: 50Hz-16kHz. Vocals, acoustic and electric instruments. **A**
Beta52A Dynamic kick drum/bass microphone. **A**
Beta56A Dynamic snare/tom-tom drum microphone. **A**
Beta58A Dynamic vocal microphone. **A**
KSM313 Dual voice ribbon mic for vocal/instruments. **C**
KSM353 Premium bi-directional ribbon microphone. **D**
PG48 Dynamic vocal microphone. **A**
PG52 Dynamic kick drum microphone. **A**
PG56 Dynamic snare/tom-tom drum microphone. **A**
PG57 Dynamic instrument microphone. **A**
PG58 Dynamic vocal microphone. **A**
SM48-LC Cardioid, dynamic element, on/off switch. **A**
SM57 Dynamic instrument/snare microphone. **A**
SM58 Dynamic vocal microphone. **A**
SM63 Omnidirectional, dynamic element, internal mechanical isolation, 80Hz-20kHz freq.resp. **A**
SM7B Broadcast, live sound, studio. Cardioid pattern, dynamic element, bass rolloff switch, midrange emphasis switch. **A**
VP64A Broadcast. Omnidirectional pattern, dynamic element. Frequency response: 50Hz-12kHz. **A**

Sontronics

STC-80 Handheld dynamic mic, cardioid pattern. Mic clip, aluminium flightcase. Lifetime Warranty **A**

Superlux

D112/C Harmonica microphone. **A**
DRK681 Eight piece condenser drum set. 4x snare/tom, 1x E100 kick, 3x hat. Mic clips and flight case. **A**
DRKA3 Three mic drum kit. 1x kick and 2x snare/tom. **A**
DRKA3C2 Five mic drum kit.1x kick,2x snare/tom,2x hats. **A**
DRKA5 Five mic drum kit. 1x kick and 4x snare/tom. **A**
DRKA5C2 Seven mic drum kit set. 1x kick, 4x snare/tom, 2x hats. **A**
DRKB5C2 Seven mic drum kit set. 1x kick, 3x tom, 2x hats, 1x dedicated snare. **A**
DRKF5H3 Eight mic drum kit set. 1x kick, 3x tom, 1x hat, 1x dedicated snare, 2x overhead. **A**
DRKK5C2 Seven mic drum kit set. 1x kick, 3x tom, 2x hats, 1x dedicated snare, 4x HM12A, 8x mic cables. **A**
E100 Kick drum boundary mic. Excellent attack and bass punch. 1.5m permanent attached cable. **A**
ECO88S/6 Six pack ECO-88S hand-held dynamic mic with on/off switch and XLR connection. **A**
FH12S Dynamic vocal super cardioid mic w/switch. **A**
R102 Ribbon mic with fig-of-eight pattern, low impedance, low distortion. **A**
S241 1/2-inch diaphragm cond instrument mic. **A**
TOP248 Dynamic vocal super cardioid mic. **A**

Wharfedale Pro

KM-5 Dynamic snare/Tom mic with super cardioid polar response, cast zinc body and gold plated XLR connector. **A**
KM-4 Dynamic kick/bass/tom mic with super cardioid polar response, cast zinc body and gold plated XLR connector. **A**
KM-1 Hand held dynamic super cardioid mic with cast zinc body and gold plated XLR connector. **A**
KM-2 Hand held dynamic super cardioid mic with cast zinc body and gold plated XLR connector. **A**
KMD-7 Seven piece Drum mic kit comprising of 2x KM3 + 1x KM4 + 4x KM5 + rugged carry case. **A**

Wireless Mic Systems

AKG

DMS 700 Digital wireless system for broadcast, installed and live sound apps. Premium audio quality, ultra-wide tuning range, signal encryption. **D**
WMS 450 Highly flexible wireless system, scalable for demanding applications. Twelve simultaneous channels and range of transmitter options. **B**
WMS 4500 Complete wireless networkable solution. Ultra-compact design. Wide range of transmitter options. Integration into a HiQnet system. **C**

Audio Ltd

DX2040 True Diversity Receiver
Small, portable UHF true diversity receiver, 24MHz switch bandwidth; infrared control. **C**
En2 MX Miniature non-diversity receiver powered via AA battery. Up to 30MHz range. Scan facility. Easy set up. OLED display and navigation switch. **A**
En2 TX Miniature pocket transmitter powered from single AA battery. OLED display and navigation switch. 3.5mm stereo locking jack socket. **A**
HX2040 transmitter
UHF handheld transmitter with changeable condenser capsules from the Schoeps Colette range; up to 24MHz switching bandwidth. **B**
miniTX transmitter
Very small transmitter with up to 24MHz switching bandwidth; infrared interface. **B**
RK2040 studio rack
470 to 1000MHz UHF four-way true diversity receiver rack, active filtered distribution amplifier PC interface; switching bandwidth 24MHz. **D**
RK3 3-way portable rack
Portable rack for up to three DX2040 receivers; built-in active distribution amp with auxilliary outputs to allow two RK3 to be cascaded. **B**
RK6 Portable rack frame for up to six DX2040 receivers. Plug and play. Active distribution amp allows 2 RK6 racks to be cascaded. OLED for RF, audio, battery monitoring. **C**
TX2040 transmitter
UHF pocket transmitter with up to 24MHz switching bandwidth; 10-hour battery life from 1x 6LR6 9V battery; infrared interface. **B**

Audio-Technica

AEW-4110 AEW-4100 receiver/AEW-T1000 transmitter. **B**
AEW-4230 AEW-R4100 receiver and AEW-T3300 hand-held cardioid condenser microphone. **B**
AEW-4240 AEW-R4100 receiver and T4100 hand-held cardioid dynamic microphone. **B**
AEW-4250 AEW-R4100 receiver and AEW-T5400 cardioid condenser microphone. **C**
AEW-4260 AEW-R4100 receiver and AEW-T6100 hand-held hypercardioid dynamic mic. **B**
AEW-5111 Dual-receiver and two AEW-T100 unipak TXs. **D**
AEW-5233 Dual-receiver and two AEW-T3300 hand-held cardioid condenser microphones. **D**
AEW-5244 Dual-receiver and two AEW-T4100 hand-held cardioid condenser microphones. **D**
AEW-5255 Dual-receiver and two AEW-T4100 hand-held cardioid condenser microphones. **D**
AEW-5266 Dual-receiver and two AEW-T6100 hand-held hypercardioid condenser mics. **D**
AEW-5313 Two AEW-T1000 transmitters, and AEW-T3300 hand-held cardioid condensers. **D**
AEW-5314 Dual-receiver, two AEW-T1000 unipak transmitter, and AEW-T4100 mics. **D**
AEW-5315 Dual-receiver, two AEW-T1000 unipak transmitters, and AEW-T5400 hand-held cardioid condenser microphones. **D**
AEW-5316 Dual-receiver, AEW-T1000 unipak transmitter, and AEW-T6100 hypercardioid dynamic mic. **D**
AT-RM1 Rack mount hardware kit for 2000 and 3000 series wireless systems. **A**
AT8630 Joining plate kit for 2000 and 3000 series wireless systems. **A**
AT8630 Joining plate kit for 2x 3000 Series receiver in a 19-inch rack. **A**
ATW-1811 Single channel UHF wireless mic system. **B**
ATW-1812 Single channel UHF wireless mic system. **B**
ATW-1821 Dual channel UHF wireless mic system. **C**
ATW-1822 Dual channel UHF wireless micr system. **C**
ATW-1823 Dual channel UHF wireless mic system. **C**
ATW-2110a 2000a Series UniPak system. **A**
ATW-2110a-G
2000a Series UniPak guitar system. **A**
ATW-2110a-H
UniPak system with PRO8HEcW. **A**
ATW-2110a-HC1
UniPak system with ATM75cW. **A**
ATW-2110a-HC2
UniPak system with ATM73cW. **A**
ATW-2110a-P
UniPak system with AT829cW. **A**
ATW-2110a-P1
UniPak system with AT899cW. **A**
ATW-2110a-P2
UniPak system with AT831aW. **A**
ATW-2110a-P3
UniPak system with MT838cW. **A**
ATW-2120a Handheld transmitter system. **A**
ATW-3110b
3000b Series UniPak system. **A**
ATW-3110b-G
3000b Series UniPak guitar system. **A**
ATW-3110b-H
UniPak system with PRO8HEcW. **A**
ATW-3110b-HC1
UniPak system with ATM75cW. **A**
ATW-3110b-HC2
UniPak system, with ATM73cW. **B**
ATW-3110b-P1
UniPak system with AT899cW. **B**
ATW-3110b-P2
UniPak system with AT831aW. **B**
ATW-3110b-P3
UniPak system with MT838cW. **A**

ATW-3110b/-P
UniPak system with AT829cW. **A**

ATW-3141b
Handheld transmitter system. **A**

ATW-3171b
Handheld transmitter system. **B**

ATW-701/P+
700 series. **A**

ATW-CHG2 Plug in charging unit for 2x 2000a series. **A**

ATW-R1810
1800 Series single-ch true diversity receiver. **A**

ATW-R1820
1800 Series dual-ch true diversity receiver. **B**

ATW-R2100a
UHF diversity receiver. **A**

ATW-R2100UK
UHF true diversity receiver for ATW2000. **A**

ATW-R3100b
UHF diversity receiver with 1001 frequencies and frequency scan function. **A**

ATW-RM1 Rack mount hardware kit for 2000 and 3000 series wireless systems. **A**

ATW-T1801 1800 Series UniPak body-pack transmitter. **A**

ATW-T1802 1800 Series plug-on transmitter. **A**

ATW-T210a 2000a Series UniPak transmitter. **A**

ATW-T220a 2000a Series handheld microphone/transmitter with unidirectional dynamic element. **A**

ATW-T310b 3000b Series UniPak transmitter. **A**

ATW-T341b 3000b Series handheld microphone/transmitter with cardioid dynamic element. **A**

ATW-T371b 3000b Series handheld microphone/transmitter with cardioid condenser element. **A**

BEC-AT1810
Wireless receiver hodler for the ATW-R1810. **A**

BEC-AT1820
Wireless receiver hodler for the ATW-R1820. **A**

BEC-HSA-VERT
Hot shoe vertical mounting for ATW-R1810. **A**

BP896cW Subminiature omnidir condenser lavalier mic in black, terminated w/locking four-pin conn. **A**

BP896cW-TH
As above in beige (theatre). **A**

EP3 In ear monitor earphones. **X**

M2 In ear monitor systems. **A**

M2R In ear monitor receiver. **A**

M2T In ear monitor transmitter. **X**

M3 In ear monitor systems. **B**

M3R In ear monitor receiver. **A**

M3T In ear monitor transmitter. **X**

PRO92cW Wireless essentials. **A**

PRO92cW-TH
Wireless essentials. **A**

Audix

W3/310 RAD360 system with OM3 handheld transmitter and bodypack transmitter. **B**

W3/ADX10 RAD360 system with bodypack transmitter and ADX10 lavalier. **B**

W3/ADX10FL
RAD360 system with bodypack transmitter and ADX10-FL Flute mic. **B**

W3/ADX20 RAD360 system with bodypack transmitter and ADX20 lavalier. **B**

W3/ADX20I
RAD360 system with bodypack transmitter and ADX20i Sax mic. **B**

W3/ADX5 RAD360 system with bodypack transmitter and ADX5 lavalier. **B**

W3/BP RAD360 system with bodypack transmitter. **A**

W3/FIREBALL
RAD360 sys/bodypack transmitter and FireBall harmonica mic. **B**

W3/G RAD360 system with bodypack transmitter for Guitar. **A**

W3/HT2 RAD360 sys with bodypack transmitter and HT2 headset Mic for vocals. **B**

W3/HT5 RAD360 sys/bodypack trans/HT5 headset Mic for presentation. **B**

W3/OM3 RAD360 w/OM3 dyn. handheld transmitter. **B**

W3/OM5 RAD360 w/OM5 dyn. handheld transmitter. **B**

W3/OM6 RAD360 w/OM6 dyn. handheld transmitter. **B**

W3/OM7 RAD360 w/OM7 dyn. handheld transmitter. **B**

beyerdynamic (Opus)

650 Set Wireless UHF lavalier mic system with 16 frequencies, ACT, and infra-red link. **B**

654 Set Wireless UHF mic system with neckworn mic, 16 frequencies, ACT, and infra-red link. **B**

660 Hand-held UHF wireless mic system, interchangeable hypercardioid dynamic mic capsule, 16 freqs, ACT, and infra-red link. **B**

669 Hand-held UHF wireless microphone system, interchangeable supercardioid dynamic mic capsule, 16 freqs, ACT, and infra-red link. **B**

681 Hand-held UHF wireless microphone system, interchangeable cardioid condenser mic capsule, 16 freqs, ACT, and infra-red link. **B**

CM 930 True condenser mic capsule (TG-X 930) for use with S 900 (M) transmitter module, available in silver or black, switchable low-cut-filter. **B**

DM 960 Dynamic (TG-X 60) mic capsule for use with S 900 (M) transmitter module, silver or black. **A**

DM 969 Dynamic (Opus 69) microphone capsule for use with S 900 (M) transmitter module. **A**

EM 981 Electret condenser microphone capsule (Opus 81) for use with S 900 (M) transmitter module, switchable low-cut-filter. **A**

NE 900 1U two-channel diversity receiver with alphadial data access and 99 frequencies per receiver, auto channel targeting. **B**

NE 900 Q 1U four-channel diversity receiver with alphadial data access, 99 frequencies per receiver, ACT). **B**

NE 900 S 1U single-channel diversity receive with alphadial data access and 99 frequencies per receiver, auto channel targeting. **B**

S 900 UHF transmitter module without capsule, plastic housing, can be used with all Opus 900 interchangeable capsules. **A**

S 900 M UHF transmitter module without capsule, magnesium alloy housing, can be used with all Opus 900 interchangeable capsules. **A**

TS 900 C UHF beltpack transmitter for Opus 900-series, plastic housing, LCD, ACT and scan functions. **A**

TS 900 M UHF beltpack transmitter for use with Opus 900-series, magnesium alloy housing, LCD with ACT and scan functions. **A**

DPA Microphones

4060 High-sensitivity miniature omnidirectional mic, for capturing big, open, natural sounds. **A**

4061 Low-sensitivity miniature omnidirectional mic, suited to capturing big, open, natural sounds. **A**

4062 Extra-low-sensitivity miniature omnidirectional mic, for capturing big, open, natural sounds. **A**

4063 Low-sensitivity DC mini omnidirectional mic, suited to capturing big, open, natural sounds. **A**

4065 Omnidirectional headband, wireless onstage use, band is easily bent to fit any head shape. **A**

4066 Omnidir headband, for wireless use, three sizes, clean and transparent sound quality. **A**

4067 Low-sensitivity DC omnidirectional headband, three sizes, excellent for stage use, clean and transparent sound quality. **A**

4071 Miniature omnidirectional mic with presence boost, optimized by pre-equalization for speech clarity in any chest-worn mic placement. **A**

4080 Cardioid lavalier mic, optimized for speech, small and discreet, for television/public speaking. **A**

4088 Cardioid headband mic, excellent for on-stage use, clean, transparent sound quality with great spill rejection, easy and fast adjustments. **A**

4099B Clip mic for bass and more, sound is considerably more natural than an internal mic or pick-up, excellent placement possibilities. **A**

4099C Clip mic for cello and more, sound is more natural than an internal mic or pick-up. **A**

4099G Clip mic for guitar, dobro, and more, sounds more natural than an internal mic or pickup. **A**

4099P Clip mics for piano, selected pair with magnet mounts, numerous placement possibilities. **B**

4099S Clip mic for all saxes, bass clarinet; exceptional gain-before-feedback. **A**

4099T Clip mic for brass, with or without mute, easy to move, handles highest sound pressure levels. **A**

4099V Clip mic for violin, mandolin, and more, discrete design and gentle holder, extremely rugged. **A**

EMK4071 ENG/EFP mic kit: 4071 w/mounting tools. **A**

FMK4071 Film mic kit: 4071 w/various mounting tools to use when the mic is not allowed to be visible. **A**

IMK4061 Instrument mic kit: a close mic solution for a wide variety of musical instruments with a very clean, detailed, and natural sound quality. **A**

MSS6000 Mic summation system: provides control of up to ten sound sources, reducing those ten down to two channels on a mixing console. **E**

Electro-Voice

RE2-410 Handheld system with RE410 Condenser radio mic (inc. RE2 receiver and stand adaptor). **B**

RE2-510 Handheld system with RE510 Condenser radio mic (inc. RE2 receiver and stand adaptor). **B**

RE2-BP Belt pack system with BPU-2 Body pack and RE2 Receiver (without microphone). **B**

RE2-G Guitar system with MAC-G3 Guitar cable (inc. BPU-2 body pack and RE2 Receiver) guitar optimisation setting. **B**

RE2-L10 Belt pack system,OLM-10 omnidir Lavalier mic (inc. BPU-2 body pack and RE2 Receiver). **B**

RE2-L21 Belt pack system with ULM-21 Cardioid Lavalier mic (inc. BPU-2 body pack and RE2 Receiver). **B**

RE2-N7 Handheld system with N/D767a radio mic (inc. RE2 receiver and stand adaptor). **B**

REV-BP REV Series cast magnesium bodypack transmitter with TA4F connector to be used with microphone or guitar cord (not included). **B**

REV-D Dual 950 ch UHF receiver w/Advance Clearscan 2x1/2 wave antennas, rack mount hardware, antenna pass through, internal power supply. **C**

REV-HC4 REV Concert series metal handheld transmitter with RE410 head (interchangeable). **B**

REV-HC5 REV Concert series metal handheld transmitter with RE510 head (interchangeable). **B**

REV-HD7 REV Concert series metal handheld transmitter with N/D767a head (interchangeable). **B**

REV-HD9 REV Concert series metal handheld transmitter with N/D967 head (interchangeable). **B**

REV-S Single 950 ch UHF receiver, Advance Clearscan 2x1/2 wave antennas, rack mount hardware. **C**

Lectrosonics

HM UHF plug-on transmitter features a DSP-based design that allows the transmitter to operate in its native digital hybrid wireless mode. **B**

IFBR1a Wireless IFB systems for talent cueing/crew comms in broadcast/ motion picture prod. **A**

IFBT4 UHF transmitter designed for use in broadcast, motion picture, theater, and stage apps. **B**

Octopack Combines up to four SRa Series compact receivers into a lightweight, rugged assembly. **C**

SM Series Transmitter
Digital hybrid wireless technology to miniature transmitters in several different configurations for essentially any wireless microphone. **B**

SR Series Receiver
Two-channel slot-mount digital hybrid wireless diversity receiver. **C**

UT State-of-the-art, 100mW handheld transmitter incorporating many advanced features. **B**

Venue Modular UHF design that operates with digital hybrid wireless transmitters. **B**

Listen Technologies

ListenPoint Simple, affordable way to improve the quality of sound and bridge multiple audio sources in small to medium size rooms. **B**

Micron

DDH2 Dual diversity housing with integral antenna and power distribution. **X**

MR700 700 Series monitoring receiver, low-noise, fatigue-free monitoring. **X**

SDR116 Explorer 100 series small diversity receiver. 16 channels. **X**

SDR256 Explorer 100 series small diversity receiver. 256 channels. **X**

SDR550 Explorer 100 series small diversity receiver. 256 channels. **X**

SDR770 700 Series small diversity receiver. **X**

TX700 700 series pocket transmitter. switchable basscut and phase rev, range of powering options. **X**

TX700B Explorer 100 series pocket transmiter. 256 channels with phase reverse, switched LPF. **X**

TX703 700 series handheld transmitter. Omni, cardioid, hypercardioid options, three-position sensitivity and bass-cut switches. **X**

TX716A Explorer 100 series pocket transmitter. 16 channels. **X**

TX7256 Explorer 100 series pocket transmitter. 256 channels. **X**

MIPRO Electronics Co., Ltd

ACT-51 Single-Channel Wireless Microphone System built to handle tough conds. **X**

ACT-82 Encrypted wireless mic system 24-bit audio quality, 10 preset EQs, digital RF transmission, DigitnamicPlus tech, color VFD panel. **X**

Neumann

KK 104 S Live sound cardioid pattern. For Sennheiser SKM 5200 and SKM 5000 N handheld transmitter. **B**

KK 105 S Live sound supercardioid. For Sennheiser SKM 5200 and SKM 5000 N handheld transmitter. **B**

Samson

Airline 77 Wireless mics using Samson's Airline technology. Hand-held, lavalier, headset, guitar options. **A**

Sennheiser

A 1031-U Omni-directional passive remote antenna **A**

A 12AD-UHF
UHF directional antenna, integ. booster amp. **B**

A 2003 UHF
UHF passive wideband directional antenna. **B**

A 5000CP Circular polarised antenna. **B**

AC 2 Active 4:1 antennae combiner for evolution series IEM. **A**

AC 3000 Active 8:1 Antennae combiner. **C**

ASA 3000 Active antennae splitter, 2x1:8. **C**

ASP 2 Active 1:4 antennae splitter for evolution series wireless. **A**

EK 300 IEM G3
Bodypack IEM rx with Focus mode. **A**

EK 3041-U UHF miniature slot-in diversity receiver. **C**

EK 3052-U UHF miniature stereo pocket receiver. **B**

EK 3053-U UHF stereo pocket receiver. **B**

EK 3253-U UHF stereo pocket receiver. **B**

EK 500 G2 Portable camera receiver. **A**

EM 2000 Single 1U, UHF diversity receiver with 75MHz switching bandwidth. **D**

EM 2050 Dual 1U, UHF diversity receiver with 75MHz switching bandwidth. **D**

EM 3031-U Single 1U, UHF diversity receiver. **C**

EM 3032-U Twin 1U, UHF diversity receiver. **D**

EM 3532-U Twin 1U, UHF diversity rec., selectable freqs. **D**

EM 3731 II Single 1U, UHF diversity receiver with 90MHz switching bandwidth. **D**

EM 3732 COM
As EM 3732 but with command function. **D**

EM 3732 II Twin 1U, UHF diversity receiver with 90MHz switching bandwidth. **D**

EM 500 G3 True diversity Rackmount receiver. **A**

ew 112 G3 Theatre/Presentation system with rack-mount receiver, ME 2 clip-on mic. **A**

ew 112-p G3
Video recording system w/bodypack transmitter and camera receiver, ME 2 clip-on mic. **A**

ew 122 G3 Stage production/presentation system with rackmount receiver, ME 4 clip-on mic. **A**

ew 122-p G3
Video recording system w/bodypack transmitter and camera receiver, ME 4 clip-on mic. **A**

ew 135 G3 Vocal system with hand-held SKM 135 G2 transmitter and rackmount receiver. **A**

ew 135-p G3
Vocal system with handheld SKM 135 G2 transmitter and camera receiver. **A**

ew 145 G3 Stage system with handheld SKM 145 G2 transmitter and rackmount receiver. **A**

ew 152 G3 Vocal headworn mic, rackmount receiver. **A**

ew 165 G3 Live stage hand-held SKM 165 G2 with rackmount receiver. **A**

ew 172 G3 RF wireless system for instruments. **A**

ew 300 IEM G3
Wireless monitoring system. **B**

ew 312 G3 Theatre/Presentation system with rackmount receiver, ME 2 clip-on mic. **B**

ew 322 G3 Stage production/presentation system with rackmount receiver, ME 4 clip-on mic. **B**

ew 335 G3 Vocal system with handheld SKM 335 G2 transmitter and rackmount receiver. **B**

ew 345 G3 Stage system with hand-held SKM 345 G2 transmitter and rackmount receiver. **B**

ew 352 G3 Vocal headworn mic w/rackmount receiver. **B**

ew 365 G3 Professional stage handheld SKM 365 G2 with rackmount receiver. **B**

ew 372 G3 RF wireless system for instruments. **B**

fp12 Affordable wireless presenter system. **A**

fp12-H Wireless presenter/headworn system. **A**

fp35 Affordable wireless vocal system. **A**

fp72 Affordable wireless guitar system. **A**

QP 3041 Quad-pack for up to four slot-in receivers. **C**

SK 2000 Bodypack transmitter. **B**

SK 3063-U UHF 30mW pocket transmitter. **C**

SK 50-UHF-a
UHF 50mW pocket transmitter. **C**

SK 500 G3 Bodypack transmitter. **A**

SK 5212 II-U
UHF 30mW ultra-small pocket Tx. **D**

SK250-UHF
UHF 250mW pocket transmitter. **D**

SKM 2000 Hand-held Tx ideal for speech and vocals. **C**

SKM 3072-U
UHF hand-held transmitter with ME 3305 Supercardioid vocal microphone head. **C**

SKM 3072-U-X
UHF hand-held transmitter with ME 3305 Supercardioid speech microphone head. **C**

SKM 5200 II-UHF
UHF handheld transmitter body. **C**

SKM 535 G3
Hand-held Tx ideal for speech and vocals. **A**

SKM 545 G3
Super-cardioid handheld transmitter. **A**

SKM 565 G3
Condenser super-cardioid hand-held trans. **A**

SKM 935 G3
Pro cardioid hand-held mic for loud stages. **A**

SKM 945 G3
Professional super-cardioid hand-held radio microphone for loud rock n' roll stages. **A**

SKP 2000 Plug-in transmitter. **B**

SKP 3000 Plug-in transmitter. **B**

SKP 500 G2
Plug-on transmitter with 48V phantom. **A**

SR 300 IEM G3
Rackmount IEM transmitter. **B**

SR 3254-U Single UHF stereo transmitter. **C**

SR 3256-U Dual UHF stereo transmitter. **D**

Shure

Performance Gear
Entry to Shure wireless systems. Four systems in unison with ten channels to choose from. **A**

PGX Superior wireless tech, automatic set-up. Up to eight PGX systems in parallel. **A**

SLX Perfect for installation and touring applications, up to 12 systems can be used in parallel. **B**

UHF-R Flagship wireless systems from Shure for large scale pro perf. 2,400 selectable freqs across 60MHz bandwidth, 47 systems in parallel. **D**

ULX Ideal for perf and pro touring, ULX wireless systems allow up to 20 musicians to perform in parallel. Additional advanced features include lockable settings and group scan function. **C**

Trantec

ACC/EARBUD
Stereo earbuds (with foam tips and LF filters). **A**

ASS/6KHH-BCON
Condenser Capsule for S6000 CTX. **A**

ASS/6KHH-BDYN
Dynamic Capsule for S6000 DTX. **A**

MIC Headworn and lavalier mics in a variety of configs with Hi-Q mic and mini XLR options. **A**

S4.16 UHF 16-frequency transmitters and receivers in handheld (dynamic or condensor), lapel/guitar, and beltpack configurations. **A**

S4.16-RACK
4x, 8x, and 12x S4.16 w/ADU, PSU, flight case. **C**

S4.4 UHF 4-frequency transmitters and receivers in handheld (dynamic or condensor). **A**

S4000IEM-1 UHF in-ear monitor system with single and twin receiver variations, and transmitter. **A**

S5.3 UHF multi-frequency transmitters and receivers in handheld (dynamic or condensor). **A**

S5.3-RACK 4x, 8x, and 12x S5.3, ADU, PSU, flight case. **D**

S5.5 UHF multi-frequency transmitters and receivers in handheld (dynamic or condensor), lapel/guitar, and beltpack configurations. **A**

S5.5-RACK 4x, 8x, and12x S5.5,ADU, PSU, flight case. **E**

S6000 Series
Four-way, six-way, and eight-way systems. Inc. mainframe, RX modules, LTX, PC option.. **E**

S6000CTX Handheld Tx (condenser capsule). **C**

S6000DTX Handheld transmitter (dynamic capsule). **C**

S6000E-MF RX mainframe (ex PC and RX cards). **E**

S6000LTX Beltpack transmitter. **C**

S6001E-L UHF lapel system. **D**

S6001E-M UHF handheld system (dynamic). **D**

S6001E-MC
UHF handheld system (condenser). **D**

S6001E-RX Single-channel, half-rack receiver. **C**

S6002 UHF system (lapel, handheld), dual RX & LTX. **D**

Zaxcom

TRX900 Series Digital Wireless
Digital wireless mic system, optional internal backup recording and IFB. **C**

SADiE LRX2

Location Recorders

Aaton

Cantar Eight-track portable HD location recorder/mixer. Six tracks for direct rec, two for mix. **E**

AEQ

PAW-120 The smallest Pro Digital Audio Recorder for fieldwork, built-in mic, speaker and editor. **A**

AMS-Neve

CineFile 96kHz recorder/dubber in 48-/96-track blocks; drop in/out across all tracks. **F**

Edirol

R-09HR Hand-held compact 24-bit WAV/MP3 stereo recorder, built-in mics, takes SD cards. **A**

R-4 Pro Four channel, 80GB HD location recorder. **C**

R-44 Four ch, compact field recorder, SD card. **A**

Fostex

FR-2LE Two-track Field Recorder, CF. **A**

FR-two Two-track Field Recorder, CF. **B**

PD204 Two-track Location Recorder, HDD/DVD. **D**

PD606 Six-track Location Recorder, HDD/DVD. **D**

HHB

DRM85 FlashMic

Omni recording mic, internal 1GB Flash, Records at 32, 44.1, 48kHz (PCM),MP2 MPEG encoded. **B**

DRM85-LI Flashmic

Special version of DRM85 omni-dir Flashmic w/ additional line input on bantam TT connector. **B**

DRM85C FlashMic

Cardioid rec mic, internal 1GB Flash, Records at 32, 44.1, 48kHz (PCM), MP2 MPEG encoded. **B**

DRM85C-LI Flashmic

Special version of DRM85 Cardioid Flashmic w/ add. line input on bantam TT connector. **B**

iZ Technology

RADAR 24 Classic

24-track HD recorder. Adrenaline recording engine. SCSI, SATA, PATA rec drive, 24-ch 48kHz Classic I/O, Ethernet, Native BWAV recording. **F**

RADAR 24 Classic Plus

24-track HD recorder. Adrenaline recording engine. SCSI, SATA or PATA record drive, 24-ch 48kHz Classic I/O, Ethernet, Native BWAV recording. Session Controller and MB24. **F**

RADAR 24 Digital

24-track HD recorder. Adrenaline recording engine. SCSI, SATA or PATA record drive, 24-ch TDIF or Lightpipe I/O, Ethernet, Native BWAV recording. KC-24 Controller. **F**

RADAR multi-track hard disk recorders

24-channel digital recording system 24 S-Nyquist 192 kHz analogue I/O. **E**

RADAR V Classic

24-track HD recorder. Adrenaline Plus recording engine. SCSI, SATA or PATA record drives, 24-ch 48kHz Classic I/O, Gig Ethernet, Native BWAV recording. Session Controller and MB24. **F**

RADAR V Digital

24-track HD recorder. Adrenaline Plus recording engine. SCSI, SATA or PATA record drives, 24-ch AES I/O, Gig Ethernet, Native BWAV recording. **F**

RADAR V Nyquist

24-track HD recorder. Adrenaline Plus recording engine. SCSI, SATA or PATA record drives, 24-ch 96kHz Nyquist I/O, Gig Ethernet, Native BWAV recording. Session Controller and MB24. **F**

RADAR V S-Nyquist

24-track HD. Adrenaline Plus recording engine. SCSI, SATA or PATA record drives, 24-ch 192kHz S-Nyquist I/O, Gig Ethernet, Native BWAV rec. **F**

JoeCo Limited

BLACKBOX Recorder – BBR1

24-track audio recorder for live performance capture. Unbalanced analogue I/O. **C**

BLACKBOX Recorder – BBR1-A

24-track audio recorder for live performance capture. Digital Lightpipe I/O. **D**

BLACKBOX Recorder – BBR1-B

24-track audio recorder. Bal analogue I/O. **C**

BLACKBOX Recorder – BBR1-D

24-track audio rec. 12 stereo chs AES/EBU I/O. **D**

Klark Teknik

DN9696 96-channel 96kHz hard disk recorder. **F**

Korg

D888 Eight-track digtal recorder. Mixer, analogue i/f, eight-track record, 8XLR i/ps, 40GB hard drive. **A**

MR1 One-bit portable recorder, MP3 to DSD formats, max sample rate 2.8Mhz, 20GB hard drive. **A**

MR2 High resolution mobile DSD recorder. **X**

MR1000 One-bit portable recorder, MP3 to DSD formats, max sample rate 5.6Mhz, 40GB hard drive. **B**

M-Audio

Microtrack II

Updated two-ch WAV/MP3 recorder, USB 2.0, BWF support, anlg limiter, bal ins., SPDIF. **A**

Marantz Professional

CDR310 Portable CDR recorder, records MP3/AIFF/PCM, 2GB internal HDD, XLR in. **B**

PMD560 1U, stereo PC card recorder, unbal I/O, RS-232. **A**

PMD570 1U, stereo PC card recorder, XLR line in, unbalanced I/O, digital I/O, RS-232. **B**

PMD580 1U, stereo PC card recorder, networked, web remote, auto archive,XLR line in/out, unbal I/O, AES/EBU I/O, SPDIF I/O, RS-232. **B**

PMD620 Handheld stereo PC card recorder, internal mics, 3.5mm ext mic input, line in/output, r/mic. **A**

PMD661 Portable stereo PC card recorder, XLR mic/line input, phantom power, line out, SPDIF, USB two, 24/96 recording, large OLED display. **B**

PMD671 Portable stereo PC card recorder, XLR input, line out, SPDIF, USB two, 24/96 rec, 16-384 bit rate, confidence monitoring, shift time playback. **B**

Mayah

Flashman II Digital recorder, simult. record/transmit. **X**

Maycom Audio Systems

Maycom Easycorder

Premium solid-state location audio recorder with onboard editing and ISDN comms. **B**

Maycom Field Editor

Four-track audio editor on a 256MB USB key. **A**

Maycom HandHeld II

Hand-held solid-state sound recorder. **A**

Maycom MicTube

Professional mic-to-line pre-amplifier. **A**

Maycom N>Trans

Solid-state audio card for PDAs/laptops, two pre-amps, AD/DA conv, headphone amp. **A**

Nagra

ARES-BB+ Portable stereo recorder. PCM or MPEG WAV files in 16/24 bits up to 48kHz on to Compact Flash, PCMCIA with built-in editing. **C**

ARES-ML Hand-held two-ch recorder; editing; 16-bit; MPEG. 2GB internal flash memory USB 2.0. **A**

ARES-PII+ Hand-held stereo recorder. PCM or MPEG WAV files in 16/24 bits up to 48kHz on to Compact Flash, PCMCIA with built-in editing. **C**

Nagra-LB Portable stereo recorder. PCM or MPEG WAV files in 16/24 bits up to 192kHz on to CF built-in editing, USB-2 bluetooth and Ethernet. **C**

NAGRA-VI Linear 24/96, six-track, hard-disk @ CF location recorder. Four mic inputs, Time code, iXML, limiters colour screen, battery operated. **D**

Olympus

LS-11 High-end audio recordings. Pocket-sized. **A**

LS-5 High-end audio recordings. Linear PCM recording, sampling rates to 24bit/96kHz. **A**

Rosendahl Studiotechnik

BonsaiDRIVE

Portable uncompressed video. ten-ch hard-disk rec w/1TB hard drive. Mains or battery vers. **C**

RSS by Roland

AR 200R Recorder

Two track audio and MIDI rec to CF card.RS232, Logic, MIDI and Contact Closure control for remote control and message assembly. **B**

AR 3000 Recorder

Two track audio and MIDI rec to CF card. TCPIP option, RS232, Logic, MIDI and Contact Closure control for R/C and message assembly. **C**

SADiE

LRX2 LiVE Multi-channel recorder/editor, up to 64 chs via MADI interface, or 48 w/digital/anlg I/Os. **E**

Sound Devices

552 Five-input field prod mixer. Multiple outputs: anlg master bus, direct outputs, two AES/EBU outputs (four-chs). Built-in two-ch recorder. **D**

702T Two-channel 702T: a powerful two-track file-based digital audio recorder with time code. **C**

744T The 744T is a powerful, super-compact four-track file-based digital audio recorder. **D**

788T Offers eight mic inputs, eight tracks of recording in a lightweight, rugged and compact size. **D**

788T-SSD Portable eight mic inputs, twelve tracks with Timecode, high-perf 256GB solid-state drive. **E**

CL-nine Linear Fader Controller for 788T. Rotary trim control, adjustable single band parametric EQ, pan control. Rotary level controls for L, R, Aux one, Aux two tracks, level controls p/output. **C**

Tascam

DR-07 Portable handheld field recorder. 24-bit 48k capability. 2GB SD card. **A**

DR-08 Slimline pocket recorder. 96k, 24-bit capability. Adjustable mics for widening stereo image. Includes 2GB Micro SD card. **A**

DR-100 Portable field recorder with XLR Inputs. 96k 24-bit capable. Includes 2GB SD card. **A**

DR-680 Portable eight-track recorder. **X**

DR-2d Handheld recorder with dual record function. **A**

TASCAM/TEAC Profesional

2488 NEO PortaStudio

24-track hard disk recorder with CD burning features and mastering. **B**

CC222SL 3U cassette/CD recorder and playback. Features dubbing from tape/CD and vice versa. **B**

CD-01U 1U CD playback. **A**

CD-01U Pro

1U CD playback, balanced outputs, AES. **B**

CD-200 2U CD playback. **A**

CD-355 3U, five disc CD Player. Playback of CDs and MP3 discs. Balanced analogue/digital outputs. **A**

CD-A550 3U cassette recorder with CD playback. **B**

CD-A750 Cassette recorder with CD playback. Bal I/O. **B**

CD-RW 900 SL

2U CD Recorder. 24-bit A/D D/A convs, input sample rate conv (32k-48k). Playback of MP3s. **B**

CD-RW 901 SL

2U CD recorder with balanced I/O, AES I/O, RS232 and parallel control. **B**

DP004 PocketStudio

Four-track portable multi-track. **A**

DP02 PortaStudio

Eight-track hard disk multi-track recorder with CD burning features. **A**

DP02CF PortaStudio

Eight-track multi-track recorder, direct to Compact Flash. **A**

DR-07 Affordable, compact handheld field recorder. **A**

DR-1 Handheld field recorder for musicians. **A**

DR-100 Handheld field recorder with XLR inputs. **A**

DVRA1000HD
Hi Def PCM/DSD Rec. Direct DVD/Hard Disk. **C**

GT-R1 Handheld field recorder for guitarists. **A**

HD-P2 Hi definition field recorder. Direct to Compact Flash, up to 192k, 24-bit audio. **B**

HDR1 1U Solid state recorder/player with Ethernet control and file management. CF and USB, line and mic, balanced and digital I/O. **B**

MD-350 MD recorder/player. **B**

MD-CD1 MK2
MD recorder with CD playback. **B**

SS-CDR1 1U rackmount CD recorder and solid state recorder. Copy from CD to CF or vice versa. Balanced and digital I/O. **B**

SS-R1 1U rackmount solid state recorder. Balanced I/O and digital I/O. **B**

X-48 48-track hard disk recorder. Direct to broadcast Wave recording. **D**

Yamaha

POCKETRAK 2G
Digital pocket recorder, 2GB memory, stereo omni-directional mic, rechargable battery, leather carry case, Cubase AI4 DAW software. **A**

POCKETRAK CX
Digital pocket recorder with 2GB micro SD card, stereo mic, Cubase AI4 DAW software. **A**

W24 Portable recorder with dual microphone **X**

YELLOWTEC

iXm Combines mic and recorder in one unit. Exchangeable mic heads, simple and handy. **B**

Zaxcom

Deva Hard Disk Audio Recorder
10/16 track hard disk recorder for TV/film. **E**

Fusion Audio Mixer/Recorder
16-ch mixer and eight-ch solid state location audio recorder. **D**

ZFR100 Audio Recorder
Body-pack styled audio recorder with time code, also availabe as a two-track recorder. **A**

Zoom

H2 Zoom handy recorder. **A**

H4N Zoom handy recorder and Cubase LE. **A**

MRS8 Zoom multi-track recording studio. **A**

R16 Zoom recorder interface controller. **A**

RT223 Zoom drum and bass rhythm track. **A**

Multi-Track Recorders

360 Systems

DR600 Instant Replay 2
Audio recorder with 24 hours of storage and over a 1000 soundbites. **C**

Fostex

D2424LVmk2
24-track HD Recorder. **B**

DV824 Eight-track DVD Recorder. **D**

LR16 16/four/two Live Recording Mixer. **B**

MOTU

MicroBook USB audio interface. **X**

Sonifex

DS-STU3 D:Scribe standalone transcription software with foot-pedal. **A**

DS-SVR D:Scribe server server transcription software. **C**

Net-Log-01 Net-log four channel audio logger. **D**

Tascam

2488Neo 24 track portastudio with effects, reverb, phantom power, eight simultanous inputs, mastering and CD burner. **B**

DP-004 Portable four trk Portastudio w/built in mics. **A**

DP-008 Portable eight track Portastudio with on board mics, XLR inputs, and reverb/EQ onboard. **A**

DP-02 Eight track Portastudio with effects, reverb, XLR and line inputs and CD burner. **A**

DR-680 Eight ch portable recorder. 5.1 surround recording capability, six analogue inputs. **B**

HS-eight 2u, eight track recorder, to 192k, 24-bit rec. Dual CF card. AES/EBU, Analogue and Adat I/O. **D**

HS-P82 Eight ch pro field recorder w/Timecode I/O, Dual CF, Mirror rec. 192k, 24-bit capability. **D**

X-48 48 channel multi-track recorder/player. Audio editing capability, WAV import/export. **D**

Zoom

R24 Recorder with sampler/drum machine **X**

Two-Track Recorders

Fostex

CR500 CD-R/RW Master Recorder. **A**

UR2 Two-track Rack Memory Recorder, SD. **B**

HHB

CDR-882 Dual drive CD rec, low error rate, audiophile perf. Anlg, SPDIF, AES/EBU I/O, 24-bit conv. **B**

Tascam

CC-222SL Mk2
CD player/rec + cass.player/rec. 3u rack mnt. **B**

CD/RW-900SL
2u CD recorder. **B**

CD/RW-901SL
2u CD recorder with balanced I/O, auto track, RS232 control. **B**

DVRA1000HD
DSD / 192k Recorder with built in hard disk. **D**

HD-R1 1u Solid state machine with Network capability. Mic line inputs with ducking function. **B**

HS-two 2u stereo solid state recorder player, network capable, 192k, 24-bit recording. **D**

MD-02b Mini disk player/recorder with balanced I/O **B**

MDCD1 Mk2
2u Mini disk player/recorder, CD player. **B**

SS-CDR1 1u solid state player/recorder with CD player recorder. Parallel and RS232 control. **B**

SS-R05 1u solid state player/recorder with basic I/O **A**

SS-R1 1u solid state player/recorder with balanced I/O and parallel and RS232 control. **B**

PM0.4n
Professional Studio Monitor
The diminutive size makes it a natural for desk-top use and as it delivers an incredibly transparent sound, free from the usual coloration you get from certain other speakers, it's also ideal for professional console top studio monitoring, audio installation and portable audio monitoring.
New PM0.4n, available in five high gloss color finishes.
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Focal CMS65

Full Range Monitors

ADAM Audio

A3X Two-way active nearfield monitor, 4.5-inch woofer, X-ART tweeter, Stereolink, High Gain. **A**

A5X Two-way active nearfield monitor, 5.5-inch woofer, X-ART tweeter, Stereolink, room EQs. **A**

A7X Two-way active nearfield monitor, 7.5 woofer, X-ART tweeter, room EQs. **A**

A8X Two-way active nearfield monitor, 8.5-inch woofer, X-ART tweeter, room EQs. **B**

MP1 Four-way active mastering monitor, 12.five-inch subwoofer, 2x7-inch midwoofer, two x ART midrange, ART tweeter, front panel. **E**

S1X Two-way active nearfield monitor, six-inch woofer, X-ART tweeter, romm EQs. **B**

S2X Two-way active nearfield monitor, 7.5-inch woofer, X-ART tweeter, highly sophisticated front panel. **C**

S3X-H Three-way active midfield monitor, 2x7.5-inch woofer, 4.5-inch mid-range, X-ART tweeter, highly sophisticated front panel. **D**

S3X-V Three-way active midfield monitor, nine-inch woofer, 4.5-inch mid-range, X-ART tweeter, highly sophisticated front panel. **C**

S4X-H Three-way active midfield monitor, two x nine-inch woofer, six-inch mid-range, X-ART tweeter, highly sophisticated front panel. **D**

S4X-V Three-way active midfield monitor, 12-inch woofer, three-inch midrange, X-ART tweeter, highly sophisticated front panel. **D**

S5X-H Four-way active main monitor, 2 x 12-inch subwoofers, 7.5-inch midwoofer, X-ART mid-range/tweeter, sophisticated front panel. **E**

S5X-V Four-way active main monitor, 12-inch subwoofer, 7.5-inch midwoofer, X-ART midrange and tweeter, highly sophisticated front panel. **D**

S6X Four-way active main monitor, 2 x 12-inch subwoofer, 2 x s7.5-inch midwoofer, 2 x X-ART midrange, X-ART tweeter, soph. front panel. **F**

S7A Mk2 Four-way active main monitor, two x 15-inch sub, two x nine-inch midwoofer, two x X-ART midrange, X-ART tweeter, soph. front panel. **F**

Avantone

Mixcubes Shielded, full-range mini-reference active studio monitors. **A**

Mixcubes Shielded, full-range mini-reference passive studio monitors. **A**

Avid

RM1 Professional, bi-amplified monitor with analogue and digital inputs, ATL technology, and powerful onboard DSP, five.five-inch LF driver one-inch HF driver. **B**

RM2 Pro, bi-amplified monitor, analogue/digital inputs (24-bit/96kHz), ATL tech, onboard DSP, six.seven-inch LF driver one-inch HF driver. **C**

Blue Sky

Big Blue (2.1/5.1)

Three-way, tri-amplified SAT 12 satellites with a 1000W SUB 15 Universal subwoofer to deliver clean and accurate power. **E/F**

EXO 2 Stereo monitoring system, combining true, full-range monitoring with the convenience of a desktop remote control hub. **A**

MediaDesk mkII (2.1/5.1)

Delivers accurate, full-range monitoring to the desktop, and is optimised for computer-driven audio recording and production. **B/C**

Mid Blue (2.1/5.1)

Three-way, tri-amplified SAT eight satellites with a 400W SUB212 subwoofer to deliver clean and accurate power. **E/F**

ProDesk (2.1/5.1)

Full-range two.one monitoring system designed for critical desktop mixing and monitoring. **C/D**

Sat 12 Three way, tri-amplified, 500 watt mid-field monitor. 12-inch hemispherical woofer, four-inch hemispherical midrange driver, and one-inch dual concentric tweeter. **D**

Sat 8 Three way, tri-amplified, 300 watt mid-field monitor. Eight-inch hemispherical woofer, four-inch hemispherical midrange driver, and one-inch dual concentric tweeter. **C**

Sat 5 mkIII Two-way, bi-amped nearfield and surround monitor from the ProDesk system, 5.25-inch hemispherical woofer, one-inch dual concentric tweeter. **B**

Sat 6.5 EXR Two-way, bi-amped, 200 watt nearfield, ported studio monitor. 6.5-inch hemispherical woofer, one-inch dual concentric diaphragm tweeter. **B**

Sat 6.5 mkII

Two-way, bi-amped 100W nearfield. 6.5-inch hemispherical woofer, one-inch dual concentric tweeter with integral wave guide. **B**

Sat 2.65 Two-way, tri-amped, 300 watt nearfield monitor. 2x 6.5-inch high hemispherical woofers, one-inch dual ring radiator tweeter. **C**

Sky System One (2.1/5.1)

Delivers full-range audio, THX pm3-approved for use in THX pm3-certified studios. **D**

DAS

MONITOR 6

Two-way passive studio monitor with 6.5-inch LF and 0.75-inch HF transducer. **A**

MONITOR 8

Two-way passive studio monitor with eight-inch HF and 0.75-inch HF transducer. **A**

Edirol

MA-15D 15W + 15W powered monitors. S/PDIF. **A**

MA-15DBK 15W + 15W powered monitors. S/PDIF. **A**

MA-7A 7W + 7W powered monitor speakers. **A**

MA-7ABK 7W + 7W powered monitor speakers. **A**

ESI Audio

ESI nEar05 eXperience

Integral bi-amp 70 watt active near-field monitors, five 1/4-inch kevlar low freq driver and one-inch silk-dome high freq driver. **A**

ESI nEar08 eXperience

Award winning studio near field ref monitors with extended low frequency response and top quality Kevlar eight-inch driver. **A**

Event Electronics

OPAL Bi-amp direct field monitors. Eight-inch EX8 LF driver, one-inch ULD1 beryllium copper tweeter. LF amp 600 watts burst power, HF amp 140 watts. Frequency response 20Hz to 20kHz. **D**

Exigy Ltd

515 High power, ported, direct radiator one by 15 three way monitor system. Inc networked DA4800 amps w/integ. 24/96 DSP, separate chs for each driver, fully active crossovers. **F**

S412G V.high power, non-ported, four by 12 four way, direct radiator monitor system. Inc networked DA4800 amps w/integ. 24/96 DSP, separate chs for ea.driver, fully active crossovers. **F**

FAR

AV-100D Digital (24-bit/96kHz) farfield active (550W) three-way with quadruple 10-inch woofer, double five-inch midrange, 2.5-inch tweeter. **D**

AV-20D Digital (24-bit/192kHz) farfield active (550W) three-way monitor with 10-inch woofer, five-inch midrange, and 2.5-inch tweeter. **C**

AV-20D Digital (24-bit/96kHz) farfield active (550W) three-way monitor with 10-inch woofer, five-inch midrange, and 2.5-inch tweeter. **C**

AV-50D Digital (24-bit/96kHz) farfield active (550W) three-way monitor with double 10-inch woofer, five-inch midrange, and 2.5-inch tweeter. **D**

AV-8D Digital (24-bit/96kHz) midfield active (350W) two-way, 10-inch woofer, 2.5-inch tweeter. **C**

AV2D Digital (24-bit/192kHz) nearfield active (200W) two-way, six-inch woofer, 2.5-inch tweeter. **B**

AV2D Digital (24-bit/96kHz) nearfield active (200W) two-way, six-inch woofer, 2.5-inch tweeter. **B**

AV6D Digital (24-bit/192kHz) nearfield active (350W) two-way, eight-inch woofer, 2.5-inch tweeter. **B**

AV6D Digital (24-bit/96kHz) nearfield active (350W) two-way, eight-inch woofer, 2.5-inch tweeter. **B**

MFE 115 Digital (24-bit/96kHz) farfield active (500W) two-way monitor with single 15-inch woofer, and wide and large ribbon tweeter.Lowest frequency 35 Hz higher frequency 35Khz. **C**

MFE 215 Digital (24-bit/96kHz) farfield active (500W) two-way monitor with double 15-inch woofer, and wide and large ribbon tweeter.Lowest frequency 35 Hz higher frequency 35Khz. **C**

OBS1 Shielded two-way active nearfield monitor with 5.5-inch woofer and 2.5-inch tweeter. **A**

XM-10D Digital (24-bit/192KHz) midfield active (500W) three-way monitor with 10-inch woofer, five-inch midrange, and 2.5-inch tweeter. Innovative front design to improve LF reproduction. **D**

XM-10D Digital (24-bit/192KHz) midfield active (500W) three-way monitor, 10-inch woofer, five-inch midrange, and 2.5-inch tweeter with innovative front design to improve LF reproduction. **D**

XM-6D Digital (24-bit/192kHz) nearfield active (250W) three-way monitor with six-inch woofer, five-inch midrange, and 2.5-inch tweeter. Innovative front design to improve LF reproduction. **B**

XM-6D Digital (24-bit/192kHz) nearfield active (250W) three-way monitor, six-inch woofer, five-inch midrange, and 2.5-inch tweeter with innovative front design to improve LF reproduction. **B**

XM-8D Digital (24-bit/192kHz) nearfield active (350W) three-way monitor with eight-inch woofer, five-inch midrange, and 2.5-inch tweeter. Innovative front design to improve LF reproduction. **C**

XM-8D Digital (24-bit/192kHz) nearfield active (350W) three-way, eight-inch woofer, five-inch midrange, and 2.5-inch tweeter with innovative front design to improve LF reproduction. **C**

XMG-2D Digital (24-bit/96kHz) farfield active (1300W) three-way monitor with double 15-inch woofer, one eight-inch midrange, and wide and large ribbon tweeter. 15Hz-35Khz. **D**

Focal Professional

CMS 40 Two-way studio monitor (two x 25W RMS), four-inch Polyglass cone driver, one-inch Aluminum-Magnesium inverted dome tweeter. 60Hz-28kHz. Max SPL 97 dB. **A**

CMS 50 Two-way studio monitor (50+80W RMS), five-inch Polyglass cone driver, one-inch Aluminum-Magnesium inverted dome tweeter. 55Hz-28kHz. Max SPL 107 dB. **A**

CMS 65 Two-way studio monitor (60+100W RMS), six.five-inch Polyglass cone driver, one-inch Aluminum-Magnesium inverted dome tweeter. 45Hz-28kHz. Max SPL 112 dB. **A**

Solo6 Be Two-way studio monitor (100+150W RMS), 6.5-inch Wcone driver, one-inch pure Beryllium inv. dome tweeter. 40Hz-40kHz. Max SPL 113 dB. **B**

Twin6 Be Two-one/two way studio monitor (100+2 x 150W RMS), two x six.50-inch Wcone drivers, one-inch pure Beryllium inverted dome tweeter. 40Hz-40kHz. Max SPL 115 dB. **B**

Fostex

6301B/BX Personal Monitor Speaker, four-inch. **A**

6301D Personal Monitor Speaker, four-inch, Digital In. **A**

RM-two Rack Mount Stereo Monitor Speaker. **A**

Geithain-Musikelectronic

MO-1 Two-way bi-amped active studio nearfield monitor. Bass reflex. 100Hz-20KHz. 100mm (four-inch) woofer. **B**

MO-2 Two-way bi-amped active studio nearfield monitor. Bass reflex. 46Hz-20KHz. 160mm (6.3-inch) woofer. **C**

RL 901K Three-way tri-amped active studio monitor. Low distortion cardioid bass characteristic with excellent suppression of room modes. 400mm (15.75-inch) woofer 25Hz-20KHz **D**

RL 906 Two-way bi-amped active studio nearfield monitor. Top ported. **B**

RL 922K Three-way tri-amped active studio monitor. Low distortion cardioid bass characteristic with excellent suppression of room modes. 300mm (11.8-inch) woofer 30Hz-20KHz. **D**

Genelec 8240

RL 933K Three-way tri-amped active studio monitor. Low distortion cardioid bass characteristic with excellent suppression of room modes. 260mm (10.2-inch) woofer 35Hz-20KHz. **D**

RL 944K Three-way tri-amped active studio monitor. Low distortion cardioid bass characteristic with excellent suppression of room modes. 200mm (eight-inch) woofer 35Hz-20KHz. **D**

Genelec

1032A Two-way, active nearfield monitor with 250mm LF and 25mm HF drive units, integrated crossover, plus 180W and 120W amps. **C**

1034B Three-way main control room active monitor with dual LF, MF and HF drive units, plus rack-mounted crossovers. **E**

1034BC Three-way active centre control room monitor dual LF, MF, and HF drive units, rack-mounted crossovers, and room response controls. **E**

1035B Three-way main monitor with dual 385mm LF, 130mm MF, and 25mm HF drive units, plus rack-mounted crossovers. **G**

1036A Three-way main monitor with dual 460mm LF, MF, and HF drive units, rackmounted crossovers, and room response controls. **G**

1037C THX pm3-certified three-way, active midfield monitor with magnetically-shielded 300mm LF, 130mm MF, and 25mm HF drive units. **D**

1038B THX pm3-certified three-way active nearfield monitor with dual LF, MF, and HF drive units, plus rackmounted crossovers. **D**

1038BC THX pm3-certified centre channel three-way active nearfield monitor with dual LF, MF, and HF drive units, plus rackmounted crossovers. **D**

1038CF Three-way main monitor with dual170mm LF, 130mm MF, and 25mm HF drive unit, Flat enclosure for easy installation. **D**

1039A Three-way main monitor with dual 385mm LF, 130mm MF, and 25mm HF drive units, plus rackmounted crossovers. **E**

6010A Compact, two-way, active desktop monitor with 76mm LF and 19mm HF drive units, integrated crossover, and dual 12W amps. **A**

8020B Compact, two-way, active nearfield monitor with 105mm LF and 19mm HF drive units, integrated crossover, and dual 20W amps. **A**

8030A Compact, two-way, active nearfield monitor with 130mm LF and 19mm HF drive units, integrated crossover, and dual 40W amps. **A**

8040A Two-way, active nearfield monitor with 170mm LF and 19mm HF drive units, integrated crossover, and 90W and 60W amps. **B**

8050A Two-way, active nearfield monitor with 210mm LF and 25mm HF drive units, integrated crossover, and dual 120W amps. **B**

8130A Compact, two-way, digital active monitor with 130mm LF and 19mm HF drive units, AES/EBU digital input, and dual 40W amps. **B**

8240A Two-way, active nearfield monitor (as 8040A) with analogue XLR and AES/EBU input, plus DSP software interface. **B**

8250A Two-way, active nearfield monitor (as 8050A) with analogue XLR and AES/EBU input, plus DSP software interface. **C**

8260A Three-way, active DSP monitor w/250mm LF & 130mm MF/HF Coaxial driver, analogue XLR and AES/EBU input, plus DSP software interface. **D**

Grimm Audio

LS1 DSP controlled monitor loudspeaker. **E**

Grover Notting

CR-1 & CR-2

A new range of pro cross ref monitors developed to offer true replication of typical sonic performance of domestic appliances. Robust design, for all pro audio applications. **A**

Hot House

ARM 265 Two-way bi-amplified (500W) D Appolito Virtual Point Source active reference monitor: twin 6.5-inch woofers, one-inch recessed dome tweeter, 30Hz-21.5kHz. **D**

HOS 115 Three-way, tri-amped, high-output modular main monitor system with 15-inch proprietary MF driver, one-inch HF driver on proprietary wide dispersion horn, and choice of subwoofers, 8Hz-24kHz freq response. Peak SPL: 138dB. **G**

HOS 115C Three-way, tri-amped, high-output modular main monitor system. 15-inch coaxial MF/one-inch HF drivers, and choice of subwoofers, 8Hz-24kHz freq response. Peak SPL: 138dB. **G**

MRM 250 Master reference monitor sold as package with Model Two Thousand amp, SBX controller, choice of subs, 8Hz-46kHz freq response. **F**

PRM 165 MkII

Two-way passive shielded nearfield reference monitor with six.five-inch woofer, and one-inch recessed dome tweeter, 49Hz-20kHz. **B**

SD 312, SB 412

Full-range monitor and subwoofer package with tri-amped main monitor, HF/MF coax @ 1200w/1400w, Mid-bass 3x12-inch @ 3840w, Sub 4x 12-inch @ 5120w, 137-139dB SPL, System peak SPL exceeds 146dB. **G**

JBL

LSR2325P Bi-amplified studio monitor with JBL Linear Spatial Reference. Five-inch LF driver and one-inch silk-substrate soft dome HF transducer. EOS waveguide with elliptical aperture. 85W RMS. **A**

LSR2328P Bi-amplified studio monitor, JBL Linear Spatial Reference. Eight-inch LF driver, one-inch silk-substrate soft dome HF transducer. EOS waveguide, elliptical aperture. 160W RMS. **A**

LSR4326P Bi-amped monitor, DSP room mode correction system. Six-inch LF driver, one-inch HF soft dome tweeter. 150W LF, 70W HF. XLR and one/four-inch analogue, AES/EBU, S/PDIF inputs. Front panel output level meter, user controls. **B**

LSR4328P Bi-amped monitor, DSP room mode correction system. Eight-inch LF driver, one-inch HF soft dome tweeter. 150W LF, 70W HF. XLR and one/four-inch analogue, AES/EBU and S/PDIF inputs. Front panel output level meter/user controls. **B**

LSR6325P Compact bi-amped two-way nearfield. 5.25-inch LF transducer. One-inch composite HF transducer. 100W RMS (LF), 50W RMS (HF). Active drive electronics for spectral balance adjustments. Fully shielded. **B**

LSR6328P Bi-amped two-way monitor. Eight-inch differential drive woofer with dynamic braking. One-inch composite HF transducer. 250W RMS (LF), 120W RMS (HF). RMC room correction. Three boundary compensation settings. **C**

LSR6332 Three-way midfield monitor. Twelve-inch neodymium woofer, five-inch neodymium midrange driver, one-inch titanium HF transducer mounted on EOS Waveguide. Fourth order Linkwitz-Riley crossover. Dual pairs of five-way binding posts, bi-wire capability. **C**

Klein + Hummel

M 52 Active Control Monitor, three-inch driver, magnetically shielded, analogue/digital inputs, mains/battery (12-20 V) supply, 1.8 litres, 40W. **A**

O 110 Active nearfield monitor, 5.5-inch + one-inch drivers, magnetically shielded, analogue/digital inputs, 6.5 litres, 80 + 80W, 107.7dB SPL, 56-24. **A**

O 300 Active nearfield monitor, eight-inch + three-inch + one-inch drivers, magnetically shielded, analogue/digital inputs, 18.3l, 250+75+ 110 W, 112.8dB S. **C**

O 410 Active midfield monitor, 10-inch + three-inch + one-inch drivers, magnetically shielded, optional digital input, 42 litres, 400 + 190 + 210W, 120.0dB SPL. **D**

O 500 DSP active main monitor 12-inch + three-inch + one-inch drivers, magnetically shielded, analogue and digital inputs, 80 litres, 500 + 280 + 360W, 123.4dB SPL. **E**

P 110 Passive nearfield Monitor, 5.5-inch + one-inch drivers, magnetically shielded, 6.5 litres, 80 + 80W, 111.5dB SPL, 72-24kHz. **A**

KRK Systems

Expose E8B Flagship main monitor. **C**

KRK 10s Active Powered Subwoofer

10s Subwoofer is designed to extend the low-frequency performance of VXT, Rokit or any other four to eight-inch studio monitor using a 10-inch high-excursion. **A**

R6 Passive monitor with six-inch driver and neodymium tweeter. **A**

Rokit eight G2 Two-Way Active Powered Monitor

Rokit six monitors offer value-priced performance for budget conscious studios using eight-inch Glass Aramid Composite Woofer and a one-inch Neodymium Soft. **A**

Rokit five G2 Two-Way Active Powered Monitor

Rokit five monitors offer value-priced performance for budget conscious studios using five-inch Glass Aramid Composite Woofer and a one-inch Neodymium Soft. **A**

Rokit six G2 Two-Way Active Powered Monitor

Rokit six monitors offer value-priced performance for budget conscious studios using six-inch Glass Aramid Composite Woofer and a one-inch Neodymium Soft. **A**

RP5 G2 Active monitor with five-inch driver and neodymium tweeter. **A**

RP6 G2 Active monitor with six-inch driver and neodymium tweeter. **A**

RP8 G2 Active monitor with eight-inch driver and neodymium tweeter. **A**

VXT-8Two-Way Active Powered Monitor

VXT-eight near field monitor delivers clarity and accuracy using eight-inch Kevlar woofer and a one-inch Silk Dome Ferrite tweeter. **A**

VXT-4 Two-Way Active Powered Monitor

VXT-four near field monitor delivers clarity and accuracy using four-inch Kevlar woofer and a one-inch Silk Dome Neodymium tweeter. **A**

VXT-6 Two-Way Active Powered Monitor

VXT-six near field monitor delivers clarity and accuracy using a proprietary six-inch Kevlar woofer and a one-inch Silk Dome Ferrite tweeter. **A**

M-Audio

BX5a Deluxe

Two-way 70W powered monitor, new five low-frequency drivers, curved Kevlar cones, high-frequency drivers w/natural silk domes, integrated waveguides/magnetic shielding. **A**

BX8a Deluxe

Two-way 130W powered monitor with new eight Kevlar low-frequency drivers and 1.25-inch waveguide-loaded high-frequency drivers. **A**

CX5 Five-inch driver high-res active studio ref. **B**

CX8 Eight-inch driver high-res active studio ref. **B**

DSM1 r High res DSP ref monitor, 6.5-inch LF driver. **B**

DSM2 High res DSP ref monitor, eight-inch LF driver. **B**

DSM3 High res DSP studio, dual 6.5-inch LF drivers. **B**

EX66 Reference

Pro High-Res active MTM reference monitor. **A**

Studiophile AV20

Portable desktop active (10W) speaker system, optimised for computer audio. **A**

Studiophile AV30 Compact Desktop Speakers

Portable desktop active (10W) speaker system, optimised for computer audio. **A**

Studiophile AV40 Professional Multimedia Speakers

Pro active (20W-per-ch) ref. speaker system, four-inch woofers, for computer audio. **A**

Mackie

HR624mk2 6.7-inch HR824mk2 high-resolution active studio reference monitor. **A**

HR824mk2 8.75-inch HR824mk2 high-resolution active studio reference monitor. **B**

MR5 Studio Monitors

5.25-inch MR5 Mackie reference monitor. **A**

MR8 Studio Monitors

Eight-inch MR8 Mackie reference monitor. **A**

Sonodyne SM100Ak

MC2 Audio

F11 Self-powered monitor with one-inch soft dome tweeter and 6.5-inch bass driver. **A**

S6 Self-powered nearfield monitor with one-inch soft dome tweeter and five-inch bass driver. **A**

S7 Self-powered nearfield monitor with one-inch soft dome tweeter and 6.5-inch bass driver. **A**

VS2108 Self-powered, two-way nearfield and midfield monitor with one-inch soft dome and eight-inch bass driver. **B**

VS3208 Self-powered, three-way with dome tweeter, two soft dome mid drivers, eight-inch LF. **C**

Meyer Sound

HD-1 Powered, high definition, nearfield monitor. **D**

HM-1S Powered studio monitor. **X**

X-10 Two-way, 15-inch woofer, four-inch voice coil, four-inch HF compression driver. 16Hz-20kHz. **F**

X-10RBS X-10 studio monitor with RMS, black satin. **F**

Miller and Kreisel Professional

MPS-1510 Compact nearfield two-way monitor. **X**

MPS-1520 Horizontal profile centre, main or surround. **X**

MPS-1525 Compact triple surround speaker. **X**

MPS-1610 Precision two-way mid to nearfield. **X**

MPS-1611P Two-way precision near-to-mid field monitor for stereo and multichannel. Backfire Flared Tuned Bass Port. Removable sub/no sub use. **X**

MPS-1625P Tri-amplified tripole surround speaker. **X**

MPS-2510 Precision near to mid-field. **X**

MPS-2510P Ultra-precision bi-amplified near to mid-field powered monitor. **X**

MPS-2525P Tripole surround speaker. **X**

MPS-2550 Compact high-output mid to far field. **X**

MPS-300 Soffit or wall mount main/surround unit. **X**

Mission Professional

SM6A Six-inch active nearfield monitors. **B**

SM6P Passive nearfield studio monitors. **A**

Mitchell and Todd

101A Active compact reference monitor, with 2x 80W RMS amps, polypropylene 130mm bass driver, 28mm Phase guided tweeter. **C**

202A Active compact reference monitor, with 2x 80W RMS amps, polypropylene 170mm bass driver, 28mm Phase guided tweeter. **C**

301A Active compact reference monitor, with 1x 140W 1x80W RMS amp, polypropylene 200 bass driver, 28mm Phase guided tweeter. **D**

MM1 Main reference monitor, with 1x 300W 2x 150W RMS amps, 12-inch Bass Driver polypropylene 170mm Mid driver, 28mm Phase guided tweeter. **E**

Munro Acoustics

C3A Compact main monitor system designed for mastering and critical post-production. **E**

C4 Three-way active/passive monitor system external frequency dividers/power amp. **F**

M3F THX-approved three-way active/passive monitor system employing external frequency dividers and power amplification. **E**

M4 Active main monitor available in three- or four-way systems based on four 12-inch bass drivers; various mid and high configurations. **F**

NHT

M00 Two-way active near field monitors 75Watt RMS, 98Hz-20kHz, cast aluminium/zinc alloy body **A**

PMC

AML2 New heavily modified version of the AML1 two-way active ATL monitor featuring PMC's six. five-inch carbon fibre/Nomex flat piston and PMC's 34mm soft dome HF w/Bryston-designed X-overs power amps 2x 100W, 25Hz-25kHz. **D**

BB5 Three-way passive ATL monitor with 15-inch radial LF unit, three-inch fabric midrange, and one-inch soft dome tweeter, 17Hz-25kHz. **F**

BB5-A Three-way active ATL monitor with 15-inch radial woofer, three-inch fabric midrange, one-inch silk dome tweeter, and Bryston built crossovers and power amps HF150W, MF300W, LF900W, 17Hz-25kHz response. **G**

BB5XBD-A Twin cabinet version of BB5-A ,Äì three-way active ATL monitor with two x 15-inch radial woofers, PMC's three-inch fabric midrange, PMC's 34mm soft dome HF, with Bryston-designed crossovers and power amps, HF 150W, MF 300W, LF 900W, LFX 900W, 17Hz-25kHz. **H**

DB1S-AII Two-way, compact, active ATL monitor, 5.5-inch LF driver, 27mm soft-dome tweeter, PMC's DS-001, 200W digital amplifier, 50Hz-25kHz. **C**

DB1S+ Two-way passive ATL compact monitor, 5.5-inch LF/27mm soft dome HF, 50Hz - 25kHz. **B**

IB1S Three-way passive ATL monitor with PMC's 10-inch carbon fibre/Nomex piston LF, three-inch soft dome mid, and 27mm soft dome HF, 25Hz-25kHz. **D**

IB1S-A Three-way active version of the IB1S ATL monitor featuring PMC's 10-inch carbon fibre/Nomex piston LF, three-inch soft dome mid, and 27mm soft dome HF powered by PMC's DS-001 350W, 25Hz-25kHz. **E**

IB2S Three-way monitor with 27mm silk dome HF, PMC's 75mm soft dome mid, and 10-inch carbon fibre/Nomex piston LF, 25Hz-25kHz. **E**

IB2S XBD-A New Twin Cabinet, three-Way active ATL monitor featuring PMC's 34mm tweeter, PMC's 3.5-inch soft dome mid and two x PMC's 10-inch carbon fibre and Nomex LF unit powered by PMC's all new digital power amps and DSP. **G**

IB2S-A New three-way active ATL monitor featuring PMC's 34mm tweeter, PMC's 3.5-inch soft dome mid and PMC's 10-inch carbon fibre and Nomex LF unit powered by PMC's all new digital power amps and DSP, 200W HF, 200W MF, 560W LF, 20Hz – 25kHz. **F**

MB2S Three-way passive ATL monitor with 12-inch radial LF unit, three-inch fabric midrange, and one-inch soft dome tweeter, 20Hz–25kHz. **E**

MB2S-A Three-way active ATL monitor with 12-inch Radial driver, PMC's three-inch soft dome mid, PMC's 34mm soft dome tweeter, and Bryston-engineered power amps and crossovers, HF 120W, MF 120W, LF 325W, 20Hz – 25kHz. **G**

MB2SXBD-A

Twin cabinet, three-way active ATL monitor with two x 12-inch Radial driver, PMC's three-inch soft dome mid, PMC's 34mm soft dome tweeter, and Bryston-engineered power amps and crossovers, HF 120W, MF 120W, LF 600W, LFX 600W, 20Hz – 25kHz. **G**

TB2S-AII Two-way, compact, active ATL monitor, 6.5-inch LF driver, 27mm soft-dome tweeter, PMC's DS-001, 200W digital amplifier., 40Hz-25kHz. **D**

TB2S+ Two-way passive, ATL monitor with 6.5-inch LF driver and 27mm soft dome HF, 40Hz-25kHz. **B**

PSI Audio

A14-M Nearfield active monitor loudspeaker: 104mm bass/mid driver and high-precision 20mm tweeter. 56Hz-22kHz response. Very accurate +/-2.5dB tolerance over the frequency. **B**

A17-M Nearfield active monitor loudspeaker: 150mm bass/mid driver and high-precision 25mm tweeter. 44Hz-23kHz response. Very accurate +/-2.5dB tolerance over the frequency. **B**

A21-M Near/midfield active monitor loudspeaker: 170mm bass/mid driver and high-precision 25mm tweeter. 40Hz-23kHz response. Very accurate +/-2dB tolerance over the frequency. **C**

A214-M Centre real symmetrical active monitor: 104mm bass/mid driver and high-precision 25mm tweeter. 53Hz-23kHz response. Very accurate +/-2dB tolerance over the frequency **C**

A25-M Midfield/Main active monitor: 210mm bass driver, 102mm mid driver, high-precision 25mm tweeter. 32Hz-23kHz response. Very accurate +/-1.5dB tolerance over the frequency. **D**

Quested Monitoring Systems

H108 Passive two-way near-field monitor. **A**

HQ210 Passive three-way mid-field/main monitor. **D**

S6R Active two-way near-field monitor. **A**

S7R Active two-way near-field monitor. **A**

S8R Active two-way near/mid-field monitor. **B**

VH2108 Passive two-way near/mid-field monitor. **B**

VH3208 Passive three-way mid-field/main monitor. **C**

VS2108 Active two-way near/mid-field monitor. **C**

VS3110 Active three-way mid-field/main monitor. **D**

VS3208 Active three-way-mid-field/main monitor. **D**

Samson

Resolv 65a Active nearfield monitors with 6.5-inch LF. **A**

Rubicon 5a Active nearfield monitors with ribbon tweeter and five-inch drivers. **A**

Rubicon 6a Active nearfield monitors with ribbon tweeter and six-inch drivers. **A**

SLS Audio

PS8R Pro powered, two-way studio monitor eight-inch LF, PRD500 planar ribbon driver HF. SLS EvenStar Sigma Delta one-bit digi amp. **X**

S1065 Pro three-way studio monitor dual 10-inch LF, 6.5-inch MF and PRD500 planar ribbon HF. **X**

S1266 Three-way professional studio monitor dual 12-inch LF, dual 6.5-inch midrange, PRD1000 six-inch planar ribbon driver. **X**

S8R Pro two-way studio monitor eight-inch LF, PRD500 planar ribbon driver HF, pssv x-over. **X**

Sonodyne

SM100Ak Two way nearfield active monitor, price per speaker. 6.5-inch Kevlar woofer, one-inch silk dome tweeter, vented design, die-cast aluminium. **A**

SM200Ak Two way active monitor. Eight-inch Kevlar woofer, one-inch metal dome tweeter, vented design, die-cast aluminium front baffle. **B**

SM50Ak Two way nearfield active monitor. 5.25-inch Kevlar woofer, one-inch silk-dome tweeter, vented design, die-cast aluminium. **A**

SMac50Ak Silver paint finish variant of the SM50Ak. **A**

surrounTec GmbH

[:ipon] broadcast monitor

Active two-way monitor in Appolito design with two x seven-inch ceramic chassis and 250 watt Class D amp, lightweight, rock and roll finish. **C**

[:ipon] nearfield monitor

Active two-way monitor in Appolito design with two x seven-inch ceramic chassis and analogue 200 watt amp. Detailed, transparent mapping. **D**

[:mono] main monitor

Active two-way monitor in Apolito design with two x eight-inch indestructible ceramic sandwich chassis: Speed, transients, 3D. **D**

[:monolog] high-end monitor

Active three-way monitor w/F3 = 36Hz, up to 100dB distortion factor below 0.1%, absolute linear freq-response 40Hz – 40KHz (+/-2dB). **E**

Tannoy

Precision 6D

Two way active nearfield monitor six-inch bass driver and one-inch WidebandTM tweeter Freq. response 60Hz to 51kHz. Digital bi-amplification, 75W LF, 35W HF. Activ Assist enabled with digital input **A**

Precision 6DP

Three way active nearfield monitor utilising Dual ConcentricTM and WidebandTM technology six-inch Dual ConcentricTM driver and one-inch WidebandTM tweeter. Freq. response 59Hz to 51 kHz. Digital bi-amplif., 75W LF, 35W HF. **A**

Precision 8D

Active (120W LF, 60W HF) version of Precision 8. DIP switches for optimising listening distances in difficult spaces, 44Hz – 51kHz freq resp. **A**

Precision 8 Pro studio monitor with 40mm-thick baffle, 200mm Dual Concentric, 25mm SuperTweeter, 80W RMS/160W prog/56Hz – 51kHz/93dB. **A**

Precision 6 Reveal Active Studio Monitors **A**

REVEAL 501a

Active near field monitor, five-inch + one-inch, 40W LF + 20W HF 64Hz – 30kHz **A**

REVEAL 601a

Active near field monitor, six-inch + one-inch, 60W LF + 30W HF 60Hz – 30kHz **A**

Reveal 601p

Passive near field monitor, six-inch + one-inch, 100W Prog. **A**

TC-Helicon

VoiceSolo VSM-200

Active voice monitor. **A**

VoiceSolo VSM-300

Active voice monitor and control. **A**

Tektronix

AMM768 Audio Multi-Format Monitor

AMM768 is the multi-channel audio monitor that supports, in one scalable platform, options to monitor Analogue, Digital & Dolby audio. **D**

WVR/WFM6020/6120 AD Option

AD audio option offers monitoring for analogue, and digital embedded or AES/EBU audio, and monitoring for SD/analogue video formats. **D**

WVR/WFM7120/7020 Multi-Format, Multi-Standard Waveform Rasterizers and Waveform Monitors

Audio monitoring, with analogue, digital and Dolby format options. **D**

Triple P Designs

Pyramid Monitors

Monitors that allow mixers to hear the effects of non hi-fidelity playback systems while mixing.**A**

Unity Audio

The Rock Corian and plywood closed cabinet, pro active studio monitors, folded ribbon tweeter, freq. response 50kHz & 100W discrete bi-polar, low feedback amp designed by EAR. **D**

Wharfedale Pro

Diamond 8.1 pro active

Active two-way bi-amped near field reference monitor 60W LF and 40W HF with combo balanced XLR/1/4-inch and RCA unbal inputs.**A**

Diamond 8.2 pro active

Active two-way bi-amped near field reference monitor 60W LF and 40W HF with combo balanced XLR/1/4-inch and RCA unbal inputs.**A**

Digi-Sonic DS5A

Active two-way bi-amped near field reference monitor 60W LF and 40W HF with combo balanced XLR/1/4-inch and RCA unbal inputs.**A**

Wilson Benesch

Carbon 1 Same technology as Carbon 2. Can form basis for two way or multi-channel system. **C**

Carbon 2 Micro Floorstander. Powerful yet controlled performance of clarity and precision. **D**

Yamaha

HS50M 70W powered studio monitor, bi-amped, shielded, 55Hz-25kHz. **A**

HS80M 120W powered studio monitor, bi-amped, shielded, 42Hz-25kHz. **A**

MSP3 20W powered studio monitor, shielded, 65Hz-22kHz. **A**

MSP5STUDIO

67W powered studio monitor, five-inch cone woofer and one-inch titanium dome hf, bi-amped, shielded, 50Hz-40kHz. **A**

MSP7STUDIO

130W powered studio monitor, 6.5-inch cone and 1-inch titanium dome hf, bi-amped, shielded, 45Hz-40kHz. **B**

Sub-Woofers

ADAM Audio

Sub10 Mk2 Active Subwoofer, 10-inch driver, 200W/300W (RMS/music), 25Hz-150Hz, 113dB SPL max (1m), numerous controls. **B**

Sub12 Active Subwoofer, 12-inch driver, 200W/300W (RMS/music), 22Hz-150Hz, 115dB SPL max (1m), numerous controls. **B**

Sub20 Active Subwoofer, two x 10-inch driver, two x 200W/300W (RMS/music), 25Hz-150Hz, 118dB SPL max (1m), numerous controls. **C**

Sub2100 Active Subwoofer, 21.five-inch driver, 1000W/1200W (RMS/music), 18Hz-150Hz, 128dB SPL max (1m), numerous controls. **D**

Sub24 Active Subwoofer, two x 12-inch driver, two x 200W/300W (RMS/music), 22Hz-150Hz, 120dB SPL max (1m), numerous controls. **C**

Sub7 Active Subwoofer, seven-inch driver, 140W/210W (RMS/music), 32Hz-150Hz, 107dB SPL max (1m), numerous controls, remote control. **A**

Sub8 Active Subwoofer, eight.five-inch driver, 160W/240W (RMS/music), 28Hz-150Hz, 110dB SPL max (1m), numerous controls, remote control. **A**

ATC

SCM0.1/15 375mm driver with SL magnet technology, driven by a massive built-in 1000W amp for over 118dB SPL at very low distortion below 20Hz.**D**

Blue Sky

Sub 212 400 watt active sub with dual 12-inch push-pull woofers, dedicated 200-watt amp per woofer and built-in 2.1 bass management system. **C**

Sub eight mkIII

100 watt active sub with eight-inch woofer and adaptive crossover. **B**

Dynaudio Acoustics

BM 14S 12-inch driver, 300W amp, discrete LFE input, LFE link output, bass, high-/low-pass filters. **C**

BM 9S 10-inch sub woofer, 200W, LFE input/stereo through. **B**

ESI Audio

ESI SW10K eXperience

10-inch bass reflex powered subwoofer suitable for classical 2.1 sound or 5.1/7.1 surround sound productions. **A**

FAR

SUB-12D Digital active 12-inch sealed subwoofer with curve system and volume control. 400 Watts. Frequency range: 23 Hz/120 Hz. **C**

SUB-15D Digital active 12-inch sealed subwoofer with curve system and volume control. 800 Watts. Frequency range: 18 Hz/120 Hz. **C**

SUB-18D Digital active 12-inch sealed subwoofer with curve system and volume control.1200 Watts. Frequency range: 15 Hz/120 Hz. **C**

XM-12D Digital (24-bit/192KHz) farfield active (700W) three-way monitor, double 10-inch woofer, five-inch midrange, 2.5-inch tweeter with innovative front design to improve LF reproduction. **C**

Focal Professional

CMS SUB Analogue subwoofer (1x300W RMS Bash technology), 11-inch Polyglass cone subwoofer. 30Hz – 250Hz. Max SPL: 113 dB. **B**

Sub6 Analogue subwoofer (1x350W RMS Bash technology), 11-inch W composite sandwich cone sub. 30Hz – 250Hz. Max SPL: 116dB. **B**

Fostex

PM0.5-SUBMKII

Eight-inch Powered Sub-woofer for PM0.4/0.5.**A**

Geithain-Musikelectronic

Basis 1 180W active MOSFET amplifier SPL: 110dB, 28Hz-80Hz infinite baffle. Crossover for five surround monitors with bypass remote.280mm (11-inch) driver. **C**

Basis 2K 400W active MOSFET amplifier SPL: 116dB, 28Hz-80Hz with cardioid characteristic. Crossover for five surround monitors with bypass remote. 2x 280mm (11-inch) drivers. **D**

Basis 3 550W active MOSFET amplifier SPL: 115dB, 28Hz-80Hz infinite baffle. Crossover for five surround monitors with bypass remote. 320mm (12.6-inch) driver. **D**

Basis 4K 550W active MOSFET amplifier SPL: 120dB, 28Hz-80Hz with cardioid characteristic. Crossover for five surround monitors with bypass remote. 400mm (15.75-inch) driver. **D**

Genelec

5040A Active sub designed to complement 6010A and 8020B desktop monitors. 165mm driver responds down to 35Hz, with 96dB SPL. **A**

7050B Active sub featuring Genelec's new Laminar Spiral Enclosure (LSE) and 200mm magnetically-shielded long throw driver with 100dB SPL. **B**

7060B Active sub featuring Genelec's new Laminar Spiral Enclosure (LSE) and 250mm magnetically-shielded long throw driver with 108dB SPL. **C**

7070A Active sub featuring Genelec's new Laminar Spiral Enclosure (LSE) and 300mm magnetically-shielded long throw driver with 112dB SPL. **C**

7071A Active sub feat. Genelec's new Laminar Spiral Enclosure (LSE) and dual 300mm magentically-shielded long throw drivers with 118dB SPL. **C**

7073A Active sub feat. Genelec's new Laminar Spiral Enclosure (LSE) and four 300mm magnetically-shielded long throw drivers with 124dB SPL. **D**

7260A Active sub as 7060A but featuring AES/EBU I/O with DSP software interface. **C**

7270A Active sub as 7070A but featuring AES/EBU I/O with DSP software interface. **D**

7271A Active sub as 7071A but featuring AES/EBU I/O with DSP software interface. **D**

SE7261A Active sub with onboard DSP and AES/EBU I/O, designed to complement 8130A active monitor. 250mm driver, 120W amplifier and 108dB SPL.**C**

JBL

LSR2310SP Powered subwoofer. 10-inch LF driver. 180W RMS amplifier. Integrated bass management with selectable crossover. **X**

LSR4312SP DSP enabled subwoofer. 12-inch driver. 300W power amp. Front panel controls, SPL display.**A**

Klein + Hummel

O 800 Active subwoofer, 10-inch driver, three-channel bass manager, magnetically shielded, 32.3 litres, 185W, 111.8dB SPL, 27Hz. **B**

O 810 Active subwoofer, 7.1 high def bass mngment, 10-inch driver, magnetically shielded, 41.4 litres, 160 (200)W, 110.7dB SPL, 18Hz. **C**

O 870 Active subwoofer with 7.1 high definition bass management, 2x 10-inch driver, magnetically shielded, 86 litres, 320(400)W, 116.7dB SPL. **D**

O 900 Passive sub, 2x 12-inch drivers, magnetically shielded, 120 litres, 2.5kW, 116.4dB SPL, 15Hz.**C**

M-Audio

SBX10 Active Subwoofer

240W Bi-amped 10-inch subwoofer with bypass footswitch. **A**

MC2 Audio

SB10 Self-powered 10-inch sub-woofer for use with S6 and S7 nearfield monitors. **B**

SB10.1 Self-powered 10-inch sub-woofer, use with S6 and S7 nearfield monitors in 5.1 installations.**B**

VS1115 Self-powered 15-inch sub-woofer for use with F11, VS2108 and VS3208 monitors, configured for use in stereo or 5.1 systems. **C**

Miller and Kreisel Professional

802FEU Active frequency extension unit (20Hz to 120Hz) with 2x 170W RMS amplifiers, integrates all Excel compact reference monitors. **C**

MPS-2810 Compact push-pull (eight-inch) driver powered subwoofer. **X**

Fostex NX 5A

MPS-5310 350W push-pull dual driver (12-inch) powered subwoofer. **X**

MPS-5410 400 W push-pull dual 12-inch powered subwoofer. **X**

MPS-5420 400W push-pull dual 12-inch powered subwoofer. **X**

Mitchell and Todd

802A Active Frequency Extension Unit, for 101A, 202A, 301A with 2x 140W RMS amps, twin long throw 200mm bass drivers. **C**

NHT

S20 Active sub, 200Watt RMS, 33Hz –110Hz. **A**

PMC

SB100 ATLpassive subwoofer with PMC 10-inch Flat carbon fibre and Nomex bass driver, for a response down to 25Hz. For use with AML2, IB1, IB2 with in surround monitoring system. **C**

SB100-A Active version of the SB100 ATLsubwoofer featuring PMC's 10-inch Flat carbon fibre and Nomex piston driver and powered by PMC's DS-001 producing 350W. For use with AML2, IB1, IB2 with in surround monitoring system. Response to 25Hz. **D**

TLE1S Slim-line, Active ATL sub with Twin 6.5-inch woofers, onboard 150W Bryston designed amp and Crossover, bass roll-off and Tilt control, 360 degree phase adjust, 22Hz-200Hz. **C**

XB2 Passive, ATL Sub with 12-inch Radial driver best suited as .1 channel monitor in a MB2 surround monitoring system. Response down to 20Hz. **D**

XB3 Passive, ATL Sub with 15-inch Radial driver best suited as .1 channel monitor in a BB5 surround monitoring system. Response down to 17Hz. **D**

PSI Audio

A225-M Subwoofer active loudspeaker: two 210mm drivers. 24Hz-100Hz. Designed to work in either stereo, satellite, or 5.1 PSI Audio set-ups. **D**

Quested Monitoring Systems

SB10R 10-inch sub-woofer, including 1U stereo powered controller. **B**

SBC800 Bass Management System. **C**

VS1115b Active high power, reference sub-woofer. **C**

Samson

Resolv Sub120a

Powered 10-inch sub-woofer. 120W. **A**

Resolv Sub88

Powered eight-inch, 80W sub-woofer, R/C. **A**

Sonodyne

SLF210 Remote controlled powered subwoofer featuring a continuously variable 40 – 120 Hz crossover frequency and a 10-inch driver. **A**

surrounTec GmbH

[:kodo] subwoofer

Active ultra precision bass speaker with three x 11-inch ceramic sandwich chassis, 161cm tall, 131kg, 1000 watt, designed for large rooms. **E**

[:log] LFE module

Active subwoofer, can drive two satellites with base mono summation, two x 11-inch ceramic sandwich chassis, 500 watt,ultra precs bass. **D**

Tannoy

TS10 Compact active (300W RMS) subwoofer for monitoring/playback of multi-channel recordings with dynamic bass: 29Hz. **A**

Yamaha

HS10W 150W powered subwoofer, eight-inch bass-reflex, 30Hz-120Hz. **A**

SW10STUDIO

180W powered subwoofer, 10-inch bass-reflex, 40Hz - 120Hz. **B**

Multi-Channel Systems & Packages

Alcons

CRMS Cinema Ribbon Monitor System

Hybrid three-way main/two-way surr system. **X**

beyerdynamic

Headzone PRO

5.1 monitoring headphone system. Digital FireWire or analogue connectors. **C**

Headzone PRO XT

5.1 monitoring headphone system, for broadcast/post-prod. Soft and hard limiting, Coms input, dual headphone input, pro digital/analogue conns, front panel preset room. **D**

Blue Sky

Big Blue 5.1

Five three-way, tri-amplified SAT 12 satellites partnered with one (or more) one,000W SUB 15 Universal subwoofers. **F**

Big Blue 2.1

Two three-way, tri-amplified SAT 12 satellites partnered w/ 11,000W SUB 15 Universal subs. **E**

EXO 2 Stereo monitoring system, combining true, full-range monitoring with the convenience of a desktop remote control hub. **A**

MediaDesk 5.1 mk2

Entry-level 5.1 system, delivering accurate, full-range monitoring for computer-driven audio, recording and production. **C**

MediaDesk 2.1 mk2

Delivers accurate, full-range monitoring to the desktop, and is optimised for computer-driven audio recording and production. **B**

ProDesk 5.1

Truly full-range five.one monitoring system specifically designed for critical mixing and monitoring on the desktop. **D**

ProDesk 2.1

Truly full-range two.one monitoring system specifically designed for critical mixing and monitoring on the desktop. **C**

Sub 12 200 watt active sub with 12-inch forward-firing driver, built-in 2.1 bass management system. **B**

Sub 15 1000 watt active sub. 15-inch forward-firing driver with cast aluminium frame and dual 2.5-inch voice coils. Built-in 2.1 bass management system. **D**

Dynaudio Acoustics

BM12A Two-way active analogue monitor with an eight-inch woofer and one.one-inch soft dome tweeter. (234x370x327mm). **B**

BM15 Two-way large passive nearfield with 10-inch bass driver, 43Hz to 20kHz frequency response, and maximum 109dB SPL (H436xW272xD321mm). **C**

BM15A Two-way large active nearfield with XLR inputs, 10-inch bass driver, 40Hz to 21kHz frequency response, and 119dB SPL. **C**

BM5A Compact

Compact, active studio monitor. **A**

BM5A MKII Two-way (6.5-inch and 1.1-inch) active (50/50W) monitor with 51Hz to 21kHz freq response. **A**

BM6 Two-way passive nearfield with six-inch bass driver, 43Hz to 20kHz frequency response, and 103dB SPL. (H330xW204xD254mm). **B**

BM6A Two-way active nearfield with XLR inputs and six-inch bass driver, 41Hz to 21kHz frequency response, and 116 dB SPL. **B**

BM6A MK II Powerful, compact nearfield. **B**

M1 Two-way passive nearfield with 2x four-inch bass drivers, 50Hz to 20kHz frequency response, and 111dB SPL. (H210xW450xD310mm). **B**

M1.five Two-way large passive nearfield/midfield monitor with 2x four-inch bass drivers, 34Hz to 20kHz frequency response, and 108dB SPL. **B**

M2 Three-way passive mid/main monitor with 2x eight-inch bass drivers, 34Hz to 20kHz response, 114dB SPL. (H340xW680xD500mm). **C**

M3A Complete active system comprising 2x Chord SPA1032 amps with analogue active crossover for flush mounted wall installations. **F**

M3A Various active main systems available with a choice of different amps and crossovers. **D**

M3P Three-way passive main monitor, 2x12-inch LF, 2x four-inch MF, T330 HF, 30Hz to 20kHz. **D**

Exigy Ltd

S212 surround system

Medium/high power, non-ported direct radiator, three way system for film and post production monitoring in all formats in medium to large rooms. Various amp, surround, LFE options, fully customised cabinets possible. **F/G**

S215 surround system

High power, non-ported direct radiator, three way system. All formats in medium to large rooms. Various amp, surround, LFE options offered customised cabinets possible. **G**

S215B Surround system

Very high power, non-ported direct radiator, four way system for film/post production. All formats in large rooms. Various amp, surround, LFE options. Customised cabinets possible. **G**

S28 surround system

Medium power, non-ported direct radiator, three way system for film and post production monitoring. Various amp, surround, LFE options offered. Customised cabinets are possible. **F**

Fostex

NX-5A Five-inch Powered Studio Monitor. **A**

NX-6A six.five-inch Powered Studio Monitor. **A**

PM0.4n(B) Four-inch Powered Studio Monitor, Black. **A**

PM0.4n(R) Four-inch Powered Studio Monitor, Red. **A**

PM0.4n(V) Four-inch Powered Studio Monitor, Violet. **A**

PM0.4n(W) Four-inch Powered Studio Monitor, White. **A**

PM0.4n(Y) Four-inch Powered Studio Monitor, Yellow. **A**

PM0.5n(B) Five-inch Powered Studio Monitor, Black. **A**

PM0.5n(W) Five-inch Powered Studio Monitor, White. **A**

PM1MKII six.five-inch Powered Studio Monitor, Black. **A**

PM2MKII Eight-inch Powered Studio Monitor, Black. **A**

Hot House

SB 412 Monitor and sub-woofer Package. Studio. Full range monitor package, tri-amped main monitor. Peak SPL: 137-139dB. **G**

SD 312 Monitor and sub-woofer Package. Studio. Full range monitor package, tri-amped main monitor. Peak SPL: 137-139dB. **G**

Linear Acoustic

LAMBDA-II Digital TV Audio and Metadata Monitor

ITU-R BS.1770 loudness measurement, display of audio and metadata, premium acoustically-tuned bi-amplified speaker system. **D**

Samson

Resolv 2.1 Monitoring System

Nearfield monitoring system consisting of a pair of Resolv 50a satellites and Sub88. **A**

Sonifex

RM-2S10 Reference monitor, two LED meters, 10 stereo channel inputs. **B**

RM-2S4 Reference monitor, two LED meters, four stereo channel inputs. **B**

RM-4C8 Reference monitor, four LED meter, eight channel inputs, dual select. **B**

RM-4C8-E1B

Reference monitor RM-4C8 with RM-E1B Dolby decoder card. **D**

RM-4C8-E1X

Reference monitor RM-4C8 with RM-E1X Dolby decoder card. **D**

RM-4C8-HDE1
Reference monitor RM-4C8 with RM-HDE1 Dolby decoder card. **D**

RM-CA2 Confidence monitor, two LED meters and two analogue stereo inputs. **A**

RM-CAD8 Confidence monitor, two LED meters, two analogue and six digital stereo inputs. **B**

RM-MC1L Monitor controller single stereo input with light control. **A**

RM-MC4L Monitor controller four stereo inputs with light control. **A**

RM-MC51L Monitor controller five.one inputs with light control. **B**

RM-MCL Monitor light controller three button REH-COUNTDOWN-TX. **A**

SM24-PPM Station master radio studio switcher. **C**

TB-6D Talkback intercom desktop and rackmount. **A**

SPL

MasterBay 8
Auto, 8x8-ch patchbay (option for MMC2). **E**

MMC 1 120V multichannel mastering console, speaker management, sources connectivity, metering, track assignment, master/monitor level, automated inserts. **H**

MMC 3 Eight-ch. monitoring console on 120V rails. **D**

MMC 2 120V multichannel mastering console, speaker management, sources/returns connectivity, I/O trimming, master and monitor level control. **F**

SMC Surround and stereo monitoring and speaker management controller **A**

Volume8 Analogue high-end multichannel volume control (eight channels). **A**

Studio & Monitor Control

AEQ

AM-04 Audio monitor, ideal solution when working with diverse audio formats such as analogue, digital AES-EBU, and embedded audio in SDI video sig. **C**

Audient

ASP510 Surround sound mix/monitor controller. **C**

Centro Master section, source selection, cue mixing, talkback and monitor control. **B**

Blue Sky

BMC mkIII Bass Management Controller. Full bass management, calibration, remote volume control, convenient, easy-to-use. **B**

Dangerous Music

Dangerous D-BOX
Stereo monitor control/input selector, 8x2 analogue summing section, cue, talkback, headphone amps, high-quality D/A converter. **B**

Dangerous Monitor
Stereo monitor controller, flawless input/speaker switching, mastering-quality stereo D/A. Integrates with the Dangerous Master. **C**

Dangerous Monitor ST-SR
R/C-based stereo monitor/input selector, exp. to 5.1 surround. headphone amp cue/talkback. **B**

Dolby Laboratories

DP564 Multi-channel decoder: Monitoring of Dolby Digital, Digital Surround EX, Surround Pro Logic, Pro Logic II and PCM soundtracks. **D**

DP570 Multi-channel tool for monitoring surround audio and real-time creation of Dolby Digital metadata for DTV and DVD surround. **D**

FAR

RC-D1 Digital remote control. **B**

Genelec

9000A Stereo Volume Control for controlling the volume of a pair of active loudspeakers. three.5mm stereo input/output. **A**

Grace Design

m902 Reference headphone amp, DAC and preamp/monitor controller. AES,USB, spdif, toslink, bal. and unbal. analogue I/Ps, optional balanced mon O/Ps. **C**

m904 Reference standard stereo monitor controller with multiple analogue and 24/192 digital I/Ps, 3x stereo LS O/Ps, talkback mic I/P & switch. **D**

m906 Reference standard 5.1 controller with extensive I/O for mixing console grade monitoring. **D**

Hot House

M500HV High voltage mono block control room amplifier for all high impedance applications. Zero-feedback high current MOSFET circuitry, toroidal transformer, 600 WRMS. **C**

Model 1000SV
High resolution control room amplifier for midfield/main monitors or HF/MF/LF elements. New fully differential servo circuitry with unique Intelligent output device topology, split-dual toroidal transformer, 500 WRMS/channel. **C**

Model 2000
Dual mono block high res control room amp for universal apps. Zero-feedback high current MOSFET circuitry with twin toroidal transformers, 1000 WRMS/ch, 200 amps peak. **D**

Model 400SV
High res control room amp for nearfield monitors or HF/MF elements. New fully differential servo circuitry w/unique intelligent output device topology, split-dual toroidal transformer, 200 WRMS/channel. **C**

Model 600SV
High resolution control room amplifier for midfield/main monitors or HF/MF/LF elements. New fully differential servo circuitry with unique Intelligent output device topology, split-dual toroidal transformer, 300 WRMS/channel. **C**

SBX Sub-woofer processor. Adjustable low-pass Q, frequency, phase, shelf frequency, low-frequency, low-pass gain controls, bypass. **C**

JBL

MSC1 Monitor system controller with RMC Room Mode Correction. Three stereo inputs, two stereo speaker outputs plus sub-output. MSC control software with included callibration microphone tunes speakers to room. **X**

Klein + Hummel

Pro C 28 Digital FIR controller. Stereo four-way digital loudspeaker controller with FIR filtering. **D**

Pro M 1012 Monitor management system. **C**

KRK Systems

ERGO Acoustic room correction and monitor control system. **B**

Mackie

The Big Knob Studio Command System
Desktop audio control centre. **A**

Martinsound

BalancerMAX
5.1 systems interface. **B**

FilterMAX Surround LFE filter. **B**

ForMAX 24-input, eight-output re-assign matrix for monitoring multi-element mixes while conforming to standard monitor formats. **B**

ManagerMAX
Surround 5.1 bass management. **D**

MicroPannerMAX
Surround 5.0 panner. **B**

MonitorMAX
Stereo monitor controller, talkback functions. **C**

MultiMAX EX and EXR
Monitor control systems for up to eight-channel surround set-ups. **D**

PanMAX Auto surround panner, up to eight channels. **C**

RecordistMAX
Expandable monitor mixer with programmable input, sync, and playback monitoring. **E**

Miller and Kreisel Professional

LFE 5.1 SDS
5.1 SDS bass management controller, with six-channel volume control. **X**

LFE-4 Fully balanced bass management controller accepts inputs for six channels. **X**

NHT

PVC PC Passive volume control, RCA and 1/8-inch I/O. **A**

PVC PRO Passive volume control with XLR I/O. **A**

PreSonus

Central Station
Studio monitoring and talkback controller. Five stereo inputs, three stereo monitor outputs, talkback, dim, mute, mono, optional R/C. **A**

HP4 Four-ch headphone distribution amp, control room monitor outputs. Mono or stereo. **A**

HP60 Six-ch high output headphone amp. Two stereo inputs (A&B), external input per ch. Each ch allows mixing of A/B inputs, control of external input level. Mute and mono functions. **A**

Monitor Station
Desktop monitor controller, three stereo inputs, three sets of speakers outputs, extensive talkback/cue facilities. Four high output headphone amps/eight-seg LED metering. **A**

Raindirk Audio

MON1U12/8
1U self-powered, 12-input/eight-output monitor listening/routing module. **B**

MON1U8/4 1U self-powered, eight-input/four-output monitor listening/routing module. **B**

Samson

C Control Studio control room matrix. Three monitor outputs: Dim, Mute, Mono. Four two-track inputs/ouputs. Headphone amp, talkback. **A**

Sonodyne

BMS205 Bass management system featuring a 28/56 bit, 50 MIPS Audio DSP. **A**

SPL

2Control Speaker & headphone monitoring controller. **A**

DMC 120V dual-ch. mastering console, speaker management, sources/returns connectivity, I/O trimming, master and monitor level control. **E**

MasterBay 2
Automated, 8x2-channel patchbay (option for and DMC). **X**

MTC Stereo monitoring controller with comfortable talkback and cue mixing functions. **A**

Volume2 Analogue high-end volume control for stereo monitoring. **A**

TC Electronic

BMC-two Hi def DAC and monitor controller. **A**

DB2 DTV loudness control processor. **D**

Level Pilot Monitor controller. **A**

Trinnov Audio

Optimizer MC
Multi-channel loudspeaker processor, maximises mix translation. Measures the room, improves loudspeaker behaviour in terms of frequency, phase and impulse response. **E**

Optimizer ST2-Pro
Stereo loudspeaker processor, maximises mix translation. Measures room, improves loudspeaker behaviour in terms of frequency, phase, and impulse response. **C**

360 Systems
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A&G Soluzioni Digitali
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www.abaltat.com
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www.akadesign.co.uk
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+1 401 658 5760

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www.alice.co.uk
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+44 (0) 1326 372 070

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+886 4 2233 5858

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+44 (0) 1428 658775

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+44 (0) 1282 457 011

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+1 908 665 2727

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+32 (0) 11 28 61 91

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+1 310 584 9394

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www.apple.com/uk
+44 (0) 800 039 1212

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www.artproaudio.com
+1 716 436 2720

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www.aptx.com
+44 (0) 2890 463 140

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+33 438 020 525

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+61 3 9555 7859

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+1 856 626 3480

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+1 301 776 7879

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+44 (0) 1256 381 944

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+1 626 798 9128

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+44 (0) 113 277 1441

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+49 (0) 911 5271 160

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+49 (0) 2173 204 1852

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+1 781 306 0420

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+44 (0) 1908 857100

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+44 (0) 1394 380 307

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www.linn.co.uk
+44 (0) 141 307 7777

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www.lucidaudio.com
+1 425 778 7728

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+1 201 641 7716

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www.d-mpro.com
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+49 (0) 62 616 38 147

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+31 (0)413 339 700

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www.mc2-audio.co.uk
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www.minnetonkaaudio.com
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Mitchell & Todd
www.excelaudio.co.uk
+44 (0) 208 354 0820

MK Sounds
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+1 818 439 3577

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+1 818 847 0222

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mSoft
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+1 818 716 7081

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Munro Acoustics
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+44 (0) 20 7403 3808

Musicam USA
www.musicamusa.com
+1 732 739 5600

Mutec
www.mutec-net.de
+49 (0) 30 74 68 80 0

MWA Nova GmbH
www.mwa-nova.com
+49 (0) 30 3980190 0

MXL Mics
www.mxlmics.com
+1 310 333 0606

Mytek Digital
www.mytekdigital.com
+1 646 613 1822

Nady Systems
www.nady.com
+1 510 652 2411

NAGRA Audio Division
www.nagraaudio.com
+41 21 732 01 01

Native Instruments Software Systems
www.native-instruments.com
+49 (0) 30 61 10 35 0

NetCIRA
www.netcira.com
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Neumann
www.neumann.com
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+423 237 2424

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+1 707 747 0122

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Novation Digital Music Systems
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Numark Alesis
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+44 (0) 1252 896000

Oktava
www.oktava-online.com
+7 0872 362359

Olympus UK
www.olympus.co.uk
+44 (0) 1702 616 333

Omnia Audio
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Open Labs
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Orban/CRL
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Outline s.n.c.
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+39 030 35 81 341

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ADVERTISERS INDEX

AES	17
Audio Precision	5
Audio Technica	49
Audix	51
Calrec	21
Conch Awards	29
Fostex	63
Orbital	53
Prism	45
Radial	75
Richmond	28
Riedel	46
RME	35
RSS/Roland	23
SADiE	33
Sonic Distribution	2-3, 25, 27, 55
Sonnox	37
Sound Technology	9
Steinberg	31
Studer	76
Tascam	19
Waves	39

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